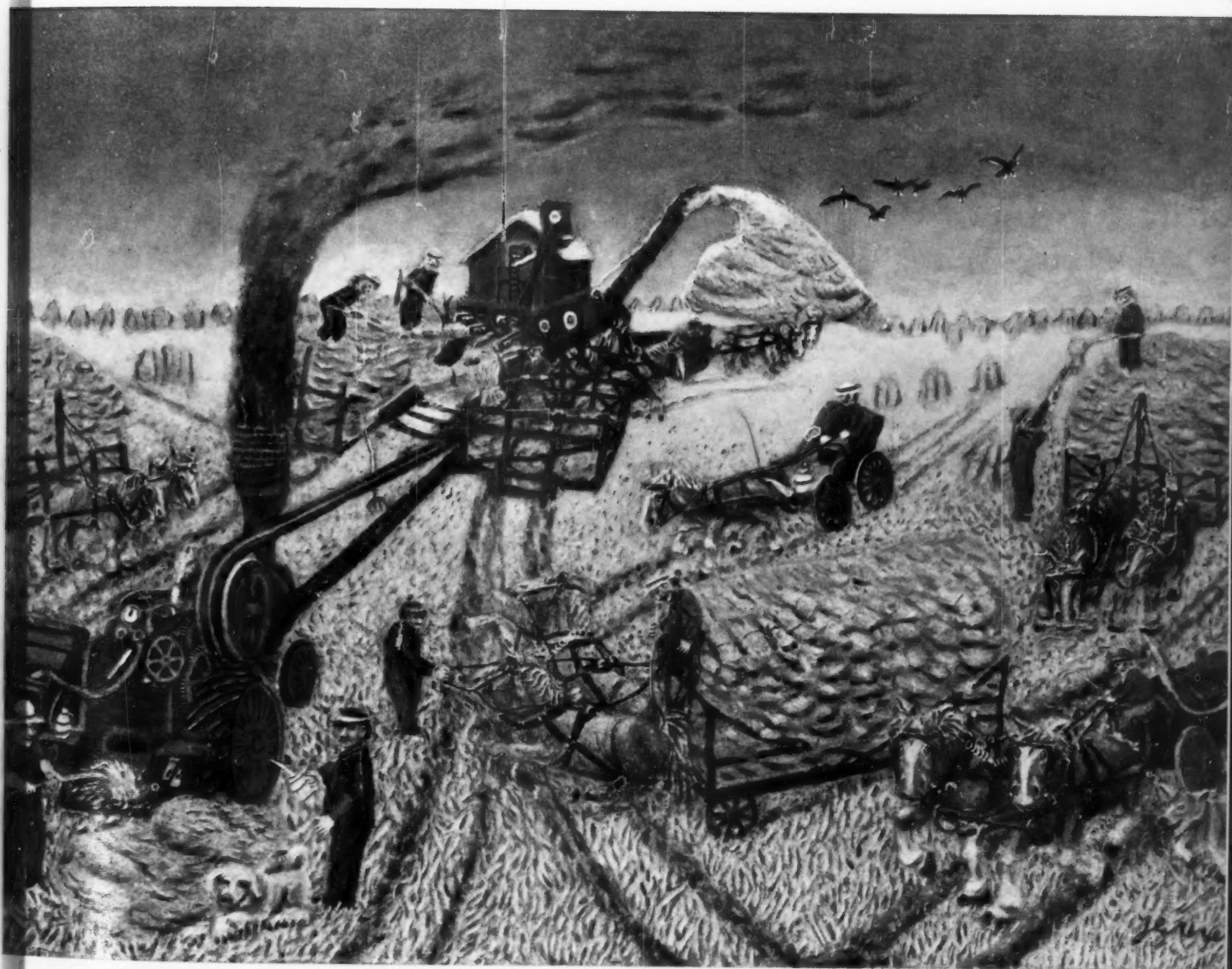


CANADIAN ART 68

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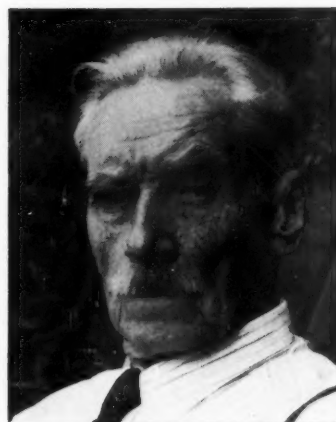
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CANADIAN ART 68

VOLUME XVII/No. 2 MARCH 1960

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JAN G. WYERS

by R. L. Bloore

The First Saskatchewan Harvest
Oil on board
Collection: R. L. Bloore, Regina

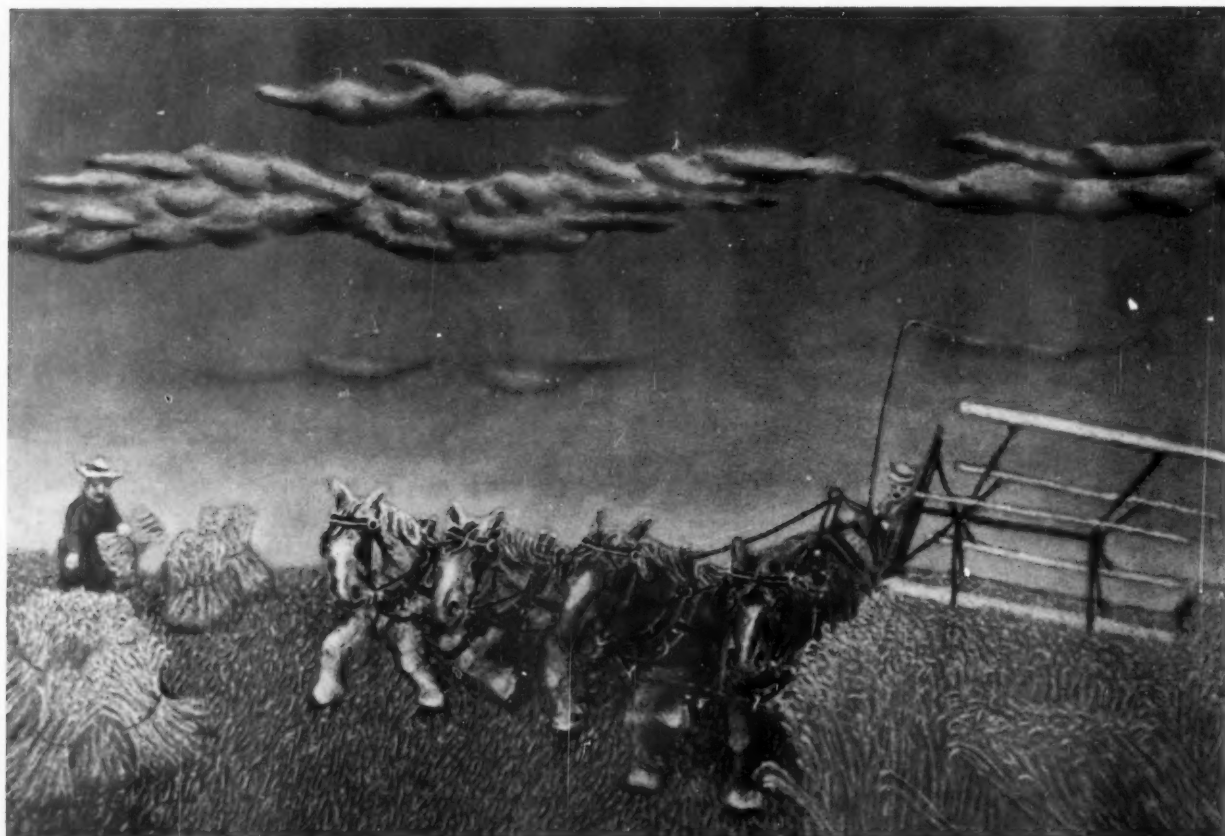
Wyers involves us immediately in the anticipation of all human harvests in his canvas, *These Good Old Threshing Days*. This painting has the richness of a fine tapestry which synthesizes action in depth with a vibrant colouristic surface. The painter has intuitively used baroque subordination and a subtle fusion of diverse elements. He has created an impressive visual unity radiating a sense of promise and fulfilment.

The joy of the painting is eternal. It is a psalm of thanksgiving whose profound simplicity originated in the man's humble response to life without regard to tradition or society.

In 1913 Jan G. Wyers left his home in Holland in the inland town of Steenderen, where he was born 72 years ago, to go to the United States. Later he moved to Ontario where he found employment as a night-watchman in a German prisoner-of-war camp; one of the prisoners there helped him with his painting. Wyers had ample time during the day to paint. After the war he moved to the area of the village of Windthorst in the south-east corner of Saskatchewan, where, through the thirties and while convalescing from illness, he again found time to paint. Recently, he has painted only in winter, when his farm does not require attention.

The number of his works is small, and he has encountered indifferent success in his occasional attempts to exhibit them locally. However, in the summer of 1959, the Norman Mackenzie Art Gallery in Regina acquired his largest canvas, *These Good Old Threshing Days* (which is reproduced on the cover of this issue), and he was represented by eight paintings in the exhibition, *Folk Painters of the Canadian West*, which was organized and circulated by the National Gallery of Canada in 1959 and 1960.

Frequently Wyers' works are dismissed out of hand because he knows no artistic style but his own, which he has evolved only for himself and to further his communion with nature. Unfortunately, stylistic pigeon-holes tend to pre-





Quitting Time. Oil on board

establish our basic attitudes, especially towards so-called primitives, so that it becomes difficult to comprehend, without adverse associations, the significance of an isolated man's creative urge. The label "primitive" conjures up a host of identifying characteristics which reveal nothing of the reasons for painting. Stylistic identification can destroy appreciation and frequently, with primitives tends to be condescendingly patronizing. Hsieh Ho wrote centuries ago, "There have always been good and bad paintings . . . in art, however, the terms ancient and modern have no place." Quality transcends style.

Throughout the long, cold winter months of snow in Saskatchewan, Wyers paints his incredibly luminous works in his small one-room village house. He paints scenes from his memory of past years, affectionately and intensely. From the time when countless horses on the prairies were the servants and companions of men, come paintings of harvests pulsating with his natural pleasure in the unity of nature – canvases glowing with a sense of ultimate well-being. In the springtime he returns to his gently rolling fields to sow them again with wheat and flax.

No single painting can be regarded as typical of Wyers' style although certain details and types of subject-matter have remained constant over the last few winters. Whether he creates from memory, photographs or calendars, he approaches each work with a fresh spirit. Like the impressionists, he avoids the

All photos, with the exception of those shown on pages 64 and 65, and the portrait of the artist on page 60, are by Bob Howard, Regina



The Home Coming

JAN G. WYERS

My Home in Holland
The National Gallery of Canada



unseemly, the ugly or the atypical, but unlike them, he disdains objectivity. He said of *Horse Parade* (which he translated from a small black-and-white magazine reproduction – an indoor scene of horsewomen jumping), that he found it necessary to change the photograph “quite a bit.” His second version of this painting – he not infrequently makes duplicates – in turn, varies considerably from the first. *My Home in Holland*, which dates from the '30s, is a formalized, almost classicized, rendering from a photograph. He began *These Good Old Thrashing Days* about 1942 and started to rework it about four years later because his technique was improving “quite a bit:” the improvements were mainly concerned with colour. Indeed, there is considerable repainting in small touches throughout the rich, sun-yellow near the horizon, in the clear blue sky and elsewhere to the extent that in those areas the paint is seriously cracking. However, in the centre of the composition the inexperienced horses which shy away from the noise of the engine are so thinly painted that the initial pencil drawing is quite visible: it is a very nervous line, describing the essential details. Although Wyers is almost incapable of talking about his paintings, except in a most rudimentary way, he is exceptionally conscious of all aspects of them.

One aspect of his formal development reveals how clearly defined is the image of the composition in his mind. His more recent works have been begun, without preparatory drawing, directly on unprepared tempered masonite with a brush. He started another version of *The First Saskatchewan Harvest* from memory by

sketching the horses in with white paint. This change from pencil outline drawing to direct painting has had the effect of making his latest works appear to be broadly and rapidly executed with fewer details to enrich the surface.

In *These Good Old Thrashing Days* Wyers has recorded all of the work connected with thrashing. Under a brilliant September sky, he has condensed the distribution of field activities with the clarity of a cartographer. It is a vision from memory, from nostalgia for the pre-combine era, before mechanization took complete command, when engines were surrealistic beasts, terrifying the horses with fire and smoke, hissing and roaring, panting and thirsting. The fireman, first of the crew to arrive before dawn, blew the engine's whistle when the steam was up to call the other men and continued to feed the voracious creature straw all day. An engineer with a large oil can stands attentive to the whims of a whirling governor, the greased cog wheels and a flapping, endless belt. From across the fields, the water wagon is driven in rapidly – speed is indicated by the running, spirited horses – and the angled left front wheel suggests that the wagon is being turned sharply to avoid the field wagon pulled by frightened horses which is taking its place in line with the thrashing machine. Two spike-pitchers are assisted by a teamster as they feed sheaves of grain onto the carrier of the thrashing machine. The head of another man is seen in the granary while to the right

Horse Parade. Oil on board

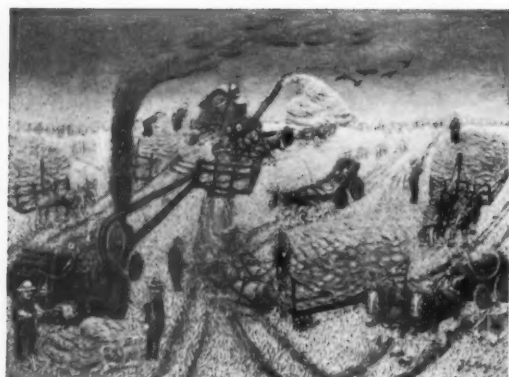


of it, a wagon is being loaded with grain from the final separator. There is another waiting wagon on the left and one almost loaded on the right; the detailing of the operation is completed with lunch, brought in by a thirteenth man driving a carriage pulled by the thirteenth horse.

Wyers has reversed the usual scale of relative values; the men are puppet-like, whereas the dogs smile and the horses have personalities. Even the stubble is activated from sharp, dry, glistening spikes into a flickering, rising bank, resembling candle flames, moving irresistibly towards the brilliant yellow area by the distant thrashing machine. Beyond, stooks of grain like dulled saw-teeth form the transition from field to sky. The potentially ugly engine's smoke, blown and trailing off above the crows, unites the many details.

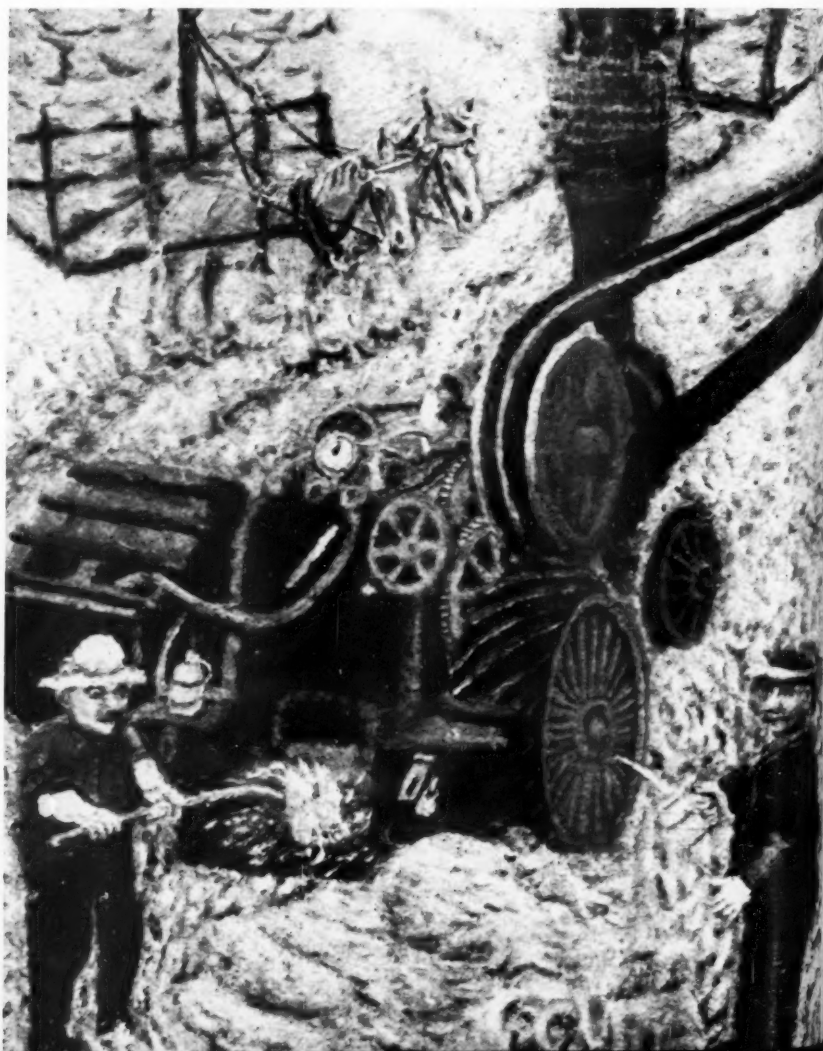
The use of the puppets raises the painting above the anecdotal aspects of, for example, Cornelius Krieghoff's *Merrymaking* in which, as in Wyers' painting, virtually all of the possible happenings around a central theme have been listed. But Wyers has had to resolve his own technical and formal problems, and he has done it with originality. All of the selected details are on a level of equal significance within a harmonious and ultimately non-descriptive whole.

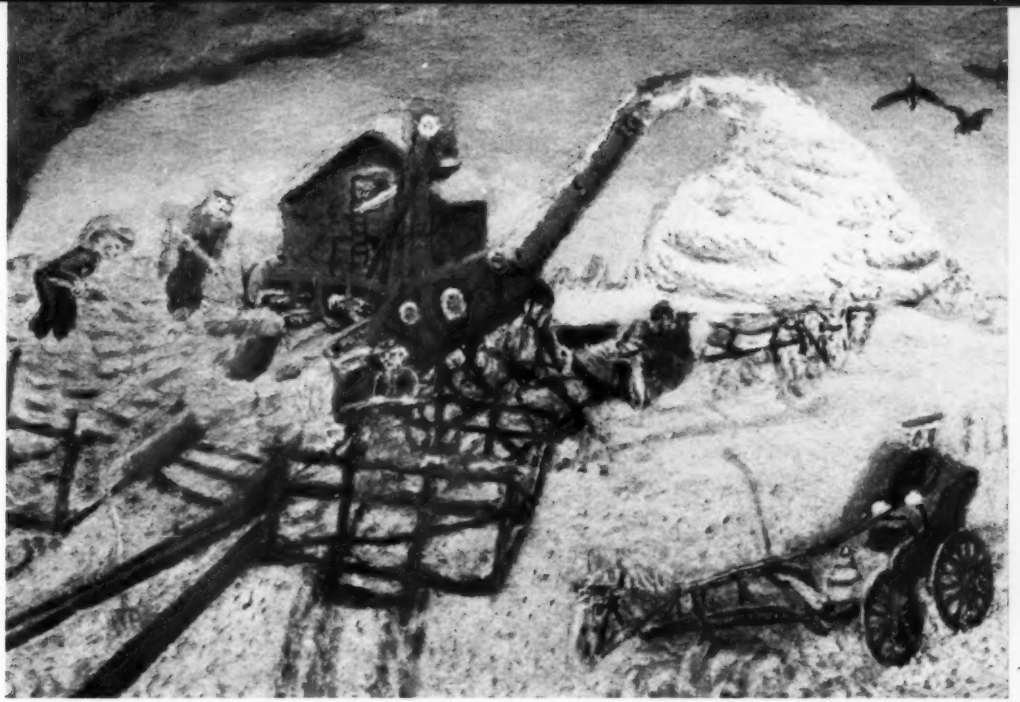
Wyers' themes, set at the end of time, are pregnant with the implications of renewal, regeneration and continuity. His compositions are primarily of harvests, sunsets, the end of the work day, and the winter. His canvases, drawn entirely from his love for animals and his experience as a farmer, are simple, direct and compelling. To paint them gives Wyers a deep feeling of satisfaction.



These Good Old Thrashing Days
Oil on board
The Norman Mackenzie Art Gallery, Regina

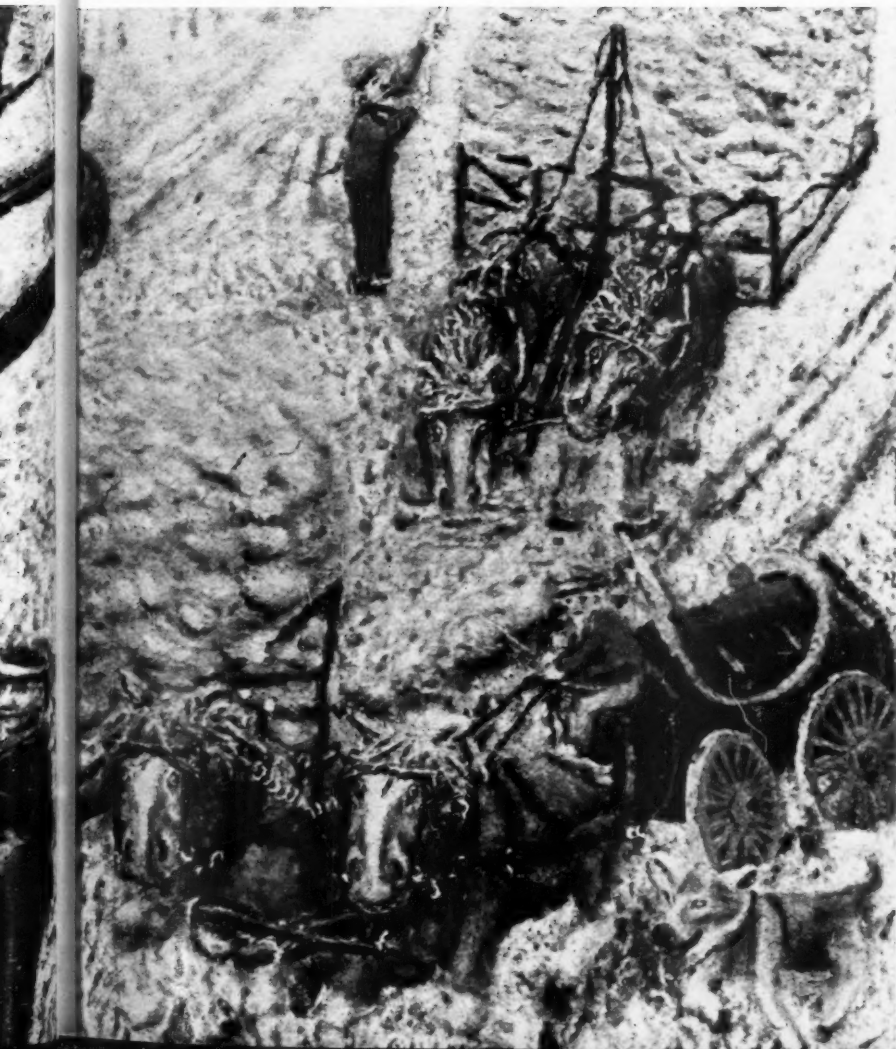
These Good Old Thrashing Days. Detail





These Good Old Thrashing Days. Detail

These Good Old Thrashing Days. Detail



Most of the works by Jan G. Wyers shown in this article are included in the exhibition, *Folk Painters of the Canadian West*, organized and circulated in Canada by the National Gallery. In the United States, the exhibition is touring under the auspices of the Travelling Exhibition Services of the Smithsonian Institution, Washington. Other painters whose works are shown in the exhibition are: William Panko, W. N. Stewart, Roland Keevil, Sydney H. Barker and Eugene W. Dahlstrom



Born in Hanover, Ontario, 1903; studied at the Ontario College of Art; teacher at Central Technical School, Toronto, 1929-1948; Guggenheim Fellowship, 1940; A.R.C.A., 1949; Queen's Coronation Medal, 1953. Now head of the department of drawing and painting at the Ontario College of Art

In his lecture on F. H. Varley, Barker Fairley remarked that we see Canada chiefly through the eyes of the Group of Seven painters. If we think of Canada as a vast, splendid, northern and unpopulated country it is because this is the way they painted it. In a sense, they made the country we see. Unfortunately, as he also went on to say, their successors have mostly taken up the abstract tendencies in their work, and few painters now concern themselves to look either at the country or the people who live in it, and yet these are two of the most serious things an artist has to do.

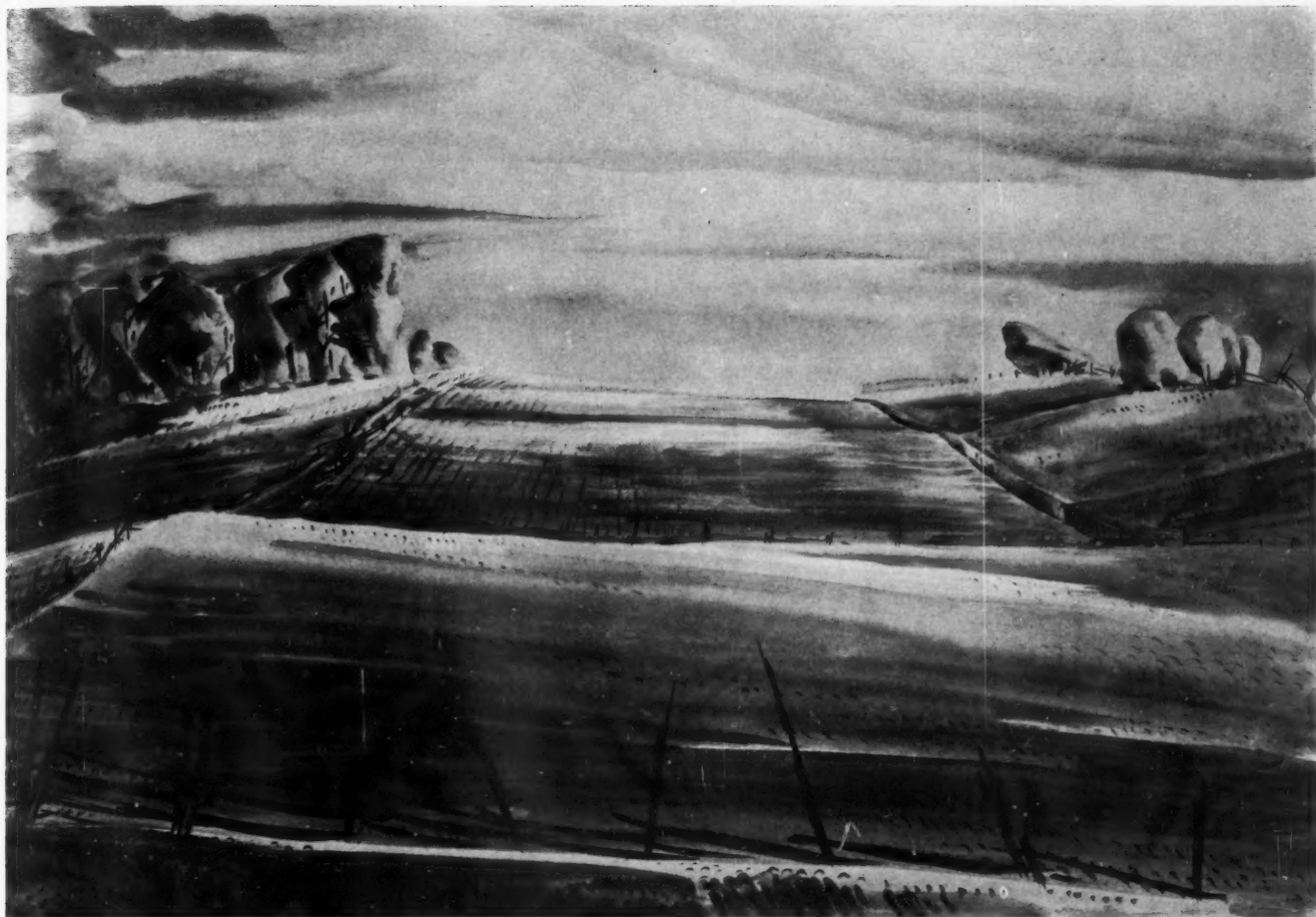
Carl Schaefer is one of the few successors to the Group who took up their interest in the Canadian countryside and went on to become, more specifically than any of them, a regional painter. J. E. H. MacDonald and Arthur Lismer were his first teachers, and he knew others of the Group, particularly A. Y. Jackson and Lawren Harris. He admired and respected them and received their encouragement with gratitude, but at an early stage he rejected the abstract tendencies in their work and developed his own subject and style. They took the whole country for their subject and painted it in a rhetorical and impressionistic style, but he has restricted himself to a small region of Ontario, and his style has been intimate and interpretive.

He began painting in the twenties with what were then the accepted ideas that Canada was the empty North and should be sketched in oils first and then painted up in the studio on large canvases. He made two expeditions to the French and Pickerel River districts and brought back paintings, of which a few were suitable for Group exhibitions. He also made expressionistic drawings in thick black lines, and abstractions in oils which interested Lawren Harris. At

George Johnston:

CARL SCHAEFER





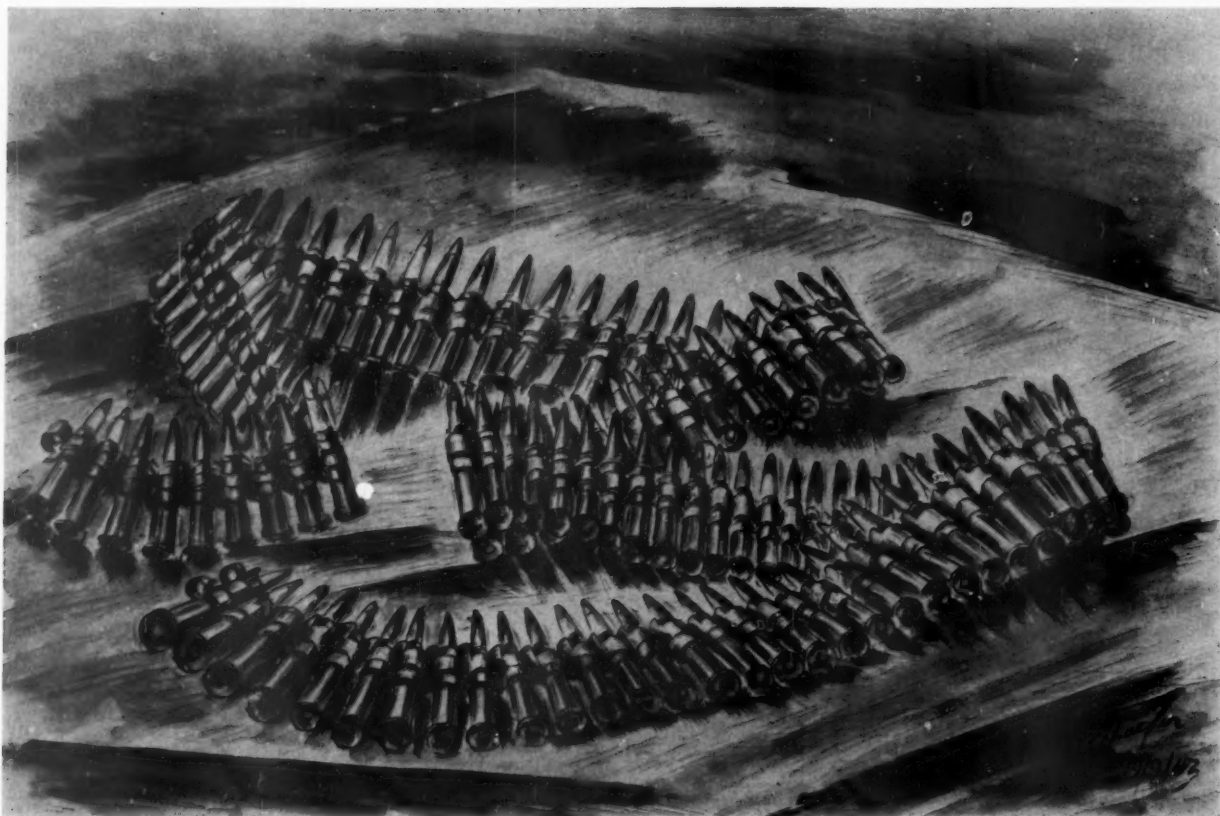
Late Sun and Oatfield. Hanover, 1939. Water colour. Collection: Department of External Affairs. (Canadian Embassy, Athens)

the same time he was doing a few tentative drawings and paintings of the rural Ontario countryside in a strong but rather heavily dramatic style. This was an unfashionable venture because everyone agreed that only academic artists could see anything in southern Ontario; but he was attracted by it, and his approach was unacademic. Then mere shortage of money forced him to give up the North, and for several summers in the early thirties, when he was a young teacher at Central Technical School in Toronto, he took his wife and family to his grandparents' home in Hanover and painted around there. He had meanwhile developed an interest in water colour, and the combination of subject and medium, which was more appropriate to him than he at first realized, rapidly brought his style to maturity. I say maturity, because however his style may have developed since, it could not have been more suitable than it then was to the best of these paintings.

For eight years he gave his attention almost entirely to this countryside. His grandparents had helped to clear it and he had grown up in it; it was home to him; he knew all its contours and many of the farmers who lived on it. He discovered his own way of handling water colour and acquired fluency and assurance, so that he would expect to produce not sketches but full interpretive paintings in the field. Light and colour are less important to him than line and form; he draws in firm, taut lines in colour

and makes use of the whiteness of the paper to give a brightness and airiness, and a light which seems to come from within the subject rather than be shed upon it. He painted up some of these on large canvases in oil, notably *Storm over the Fields*, which is owned by the Art Gallery of Toronto, and *Wheatfields*, which is owned by Douglas Duncan, but these are less characteristic works; most of his Hanover-period painting was in water colour. He also did many drawings and some wood engravings, and along with David Milne and Paraskeva Clark he began to paint what was then for Canada a new kind of still-life composition, with ordinary, domestic objects, or arrangements of fruit, vegetables and flowers that emphasized their place in day-to-day life and brought out their individual as well as their general and decorative qualities. His still-life studies are natural and witty; they reflect the intimacy of his style, and among them are some of his best paintings.

His crowning achievement of this period was the first Guggenheim Fellowship in the creative arts to be awarded to a Canadian. He spent the year of this grant in Vermont; but it was the first year of the war, and although he did some good paintings while he was away, he seemed to be finishing up an older time rather than preparing himself for something new, and he came back to enter service as a War-Records artist with the RCAF.



above:
Still Life, 1943. Water colour

below:
The N.A.A.F.I. 1944. Black ink drawing

right:
Halifax: X for X-ray. 1944. Water colour



He has never been a painter of people, but the war forced him to concern himself with a life which was centred around machinery, and for the first time he began to include human figures in his compositions. Before he went overseas he did a few drawings of war-time production at John Inglis Company in which begoggled men prowled among the huge machines, and when he painted the aeroplanes and flying fields which were his war-time subjects he frequently put people in or around them. Many of these are casual, but some are important elements of the composition and a few are half portraits. He seemed unwilling to represent machinery without putting humanity in too, as though the human feelings implicit in his Hanover pictures had been wrenched into the open.

He took to the aeroplane as a subject readily; his understanding of heavier-than-air flight seemed to be instinctive – for he hadn't flown before his first posting to a fighter aerodrome in Kent – and his pictures of war aeroplanes are comparable, in mood and understanding, to Paul Nash's. The tense energy of his style expressed with peculiar sympathy the paradox of their flight. His aeroplanes are both clumsy and beautiful, heavy and poised to spring, destructive and pathetic. Besides these he did many aerodrome landscapes, in Ireland and Iceland as well as England, many documentary pictures of day-to-day affairs in the Air Force, and a few striking still-life studies. Characteristically he restricted his interpretation of the war to what was within his grasp, and left the violence and dislocation of the time

— of which he had first-hand experience — to be inferred from the actuality of his subjects, which were instruments of violence rather than violence itself. These paintings should be seen in perspective with the rest of his work, for they are not so far removed from it as they might superficially seem to be. They show no radical change in style, but consolidation, greater fluency and economy of line and a sureness of touch in handling dramatic values. Whereas in some of his pre-war paintings the dramatic elements seemed forced, in these pictures they are understated, and give the impression of reserves of meaning. The war was too big to be painted, but its enormity can be felt with peculiar poignancy in some of these restrained and realistic water colours.

Like many others he found the return to civilian life difficult. His aeroplanes and flying fields had been exciting, tragic and unsettling, and it was hard to discover anything in peace-time Canada that would take their place. His home-sickness had been more productive than his pleasure in being home again. He felt that he should strike out afresh and leave his Hanover work behind. Yet it was not until he returned to familiar country, indeed to his own small section of Ontario, that his style seemed to take hold again. He tried many experiments in the intervening years, but they were inconclusive, except for some unpretentious small pictures in tempera, and tempera and oils which I will refer to later. In 1952 he began to do summer instruction in the Doon

School of Fine Arts, and I remember his elation over a large water colour called *Wheatfield* when I stopped off there in the summer of 1953. It was a painting in his best Hanover style, and he felt surer of it, I could see, than he had of any painting since the war. The change was not so abrupt as I suggest, but the return of vitality to his work has been most pronounced since that date. The Doon School is located in Homer Watson's old home in Waterloo County, near Kitchener, Ontario. This is adjacent country to that which Carl had painted before the war, and its familiarity stimulated him and drew him out again.

He has three subjects now, all closely related, and a single style which integrates them. Both subjects and style have been carried over and developed from his Hanover period with a concentration of purpose and sensibility that gives his total output the proportions of a canon. He prefers to paint what he knows best, not once or twice but often many times over. For the past few years he has painted the fields and woodlots of Waterloo County and some bush country at the north end of Algonquin Park; before the war, in his Hanover period, he painted fields, woodlots and houses in Grey and Bruce counties, and the bush country of the Haliburton Highlands. His third subject has been his particular sort of still-life study. A table of yellow apples with fields in the background, a grave ornament, harvest vegetables, or a wire basket with fruit and blue spectacles are typical groups. If this range



seems narrow it is because our attitude to the Canadian countryside is restless and sketchy, and we are not used to seeing it interpreted with such devotion. Carl has made his Ontario the most realized part of Canada, so real that its variety seems to be infinite.

The two most important qualities of his painting are its lyricism and its realism. These are inseparable qualities in any art, I think; there may be realism without lyricism but not the other way round. There is also an element of mysticism in his work which accounts for its unity. A common, underlying subject shows itself through his pictures, not only his landscapes and still-life studies but his war paintings as well. He is fond of quoting Paul Nash, "Go back to Nature for some fresh definition of order and simplicity," and perhaps Nature is as good a name as any for his underlying subject. He sees it as beautiful, moody, aloof, feminine, I think – because he is a very masculine artist – at times cruel, indifferent and fascinating; and his career of attempting to visualize it can best be described as mystical. His interest in Paul Nash bears this out, and the tradition he associates himself with is German, interpretive and visionary rather than French and intellectual: such painters as Hieronymus Bosch, Peter Brueghel, Augustin Hirschvogel, Albrecht Altdorfer and Jacob Ruysdael. His Canadian associations are similar. Of the Group of Seven, J. E. H. MacDonald, a lyrical painter, was his first and most important teacher. About Lawren Harris I am not so sure; Carl knew him less than the others, but I have wondered if he wasn't

influenced, perhaps unconsciously, by admiration for Harris's austere style. MacDonald's son, Thoreau, appropriately named after Henry David Thoreau, was more important than either of these because he was Carl's contemporary and close friend, and shared his interest in the rural countryside. David Milne came later. He was an older man, a less matter-of-fact and more colourful painter than Carl, but one who also restricted himself to a familiar subject, lived in it and painted it many times over in the effort to portray what was essential in it, something permanent and yet constantly changing and elusive.

The lyrical note, however, is either there or it isn't; it can hardly be taught, and about all the artist himself can do is bring it out or repress it. No other quality in art interests me so much, and it seems to me an especially personal one, though it apparently comes indirectly, and what is now called self-expression discourages it. It seems to occur in an apprehension of something beautiful or joyful in close juxtaposition with actuality, and its expression is simple, restrained and disinterested; self-consciousness and display belong in different categories. I have been impressed by its persistence in Carl's work, as fresh now as it was in his Hanover paintings. His honesty and willingness to restrict his range, and the consistency of his style partly account for this. He paints only what is appropriate to him, and his style represents his character.

It is a paradox of contemporary painting, as of contemporary life, that freedom of expression has tended to submerge person-

Still Life, Yellow. 1955. Water colour. The Art Gallery of Toronto





Field Edge and the Plain. 1958. Water colour. Collection: Hart House, University of Toronto

ality. An artist who is able to submit to the discipline of an external and visible subject, as Carl has done, is fortunate: his paintings look as though they are about something and, what is more important, as though they are by somebody.

Since the war he has painted almost exclusively in water colour, except for a few small pieces in tempera, and oil and tempera, measuring usually about three inches by eight, which might be described as miniatures. He began painting them as demonstration pieces for his students, taking an imaginary piece of driftwood as his subject, and at first he regarded them as mere exercises, though he was attracted by their colour. He did one a year. Recently, however, he has begun to take them more seriously; he has painted several and enlarged the range of his subjects to include grass and clover heads and a visionary bird. Perhaps a mounted rainbow trout which he painted this summer should come in this category, though it is somewhat larger. It is hard to classify these miniatures; they are studio pictures of imaginary subjects, exquisite in texture and jewel-like in colour. They seem to be studies in pure style, and yet they are integral with the rest of his work, which, as I have said, is realistic.

By contrast with these miniatures he has developed a special

sort of large water colour which puts the same emphasis on subject as they do on style. Some of his best pictures have been paintings of fields; he seems to understand fields better than anything else, and in these larger water colours he brings his eye into the centre of the field, so that his viewpoint is at ground level inside looking out. The heads of grain or clover and grass tower above and recede indefinitely in their thousands. There seems to be no centre and no circumference, and yet the composition is poised and contained. They are, as I say, realistic, subject pictures but they exploit the resources of his style as fully as the miniatures do, and they show a similar concentration.

Until recently his style has seemed to become simply more and more itself, and even the war made no radical change in it. This is evidence of its strength, though it may not be fashionable to say so. It would be hard to imagine that the best of his Hanover pictures could have been better painted; they are mature works, firm in tone and without mannerisms. They represent the beauty, hardness and pioneer ungainliness of their country with insight and unsentimental faithfulness. The same unpretentious style adapted itself, without apparent difficulty, to the war planes and aerodromes of the RCAF. But although the

Continued on page 99

The National Gallery of Canada is now eighty years of age. In recognition of its mature status as a cultural institution in this country, the government has made available to it spacious quarters in the new Lorne Building. A full public presentation of its great collections of art can now be made for the first time. Also, its extension and educational services, which are of equal importance to the nation and the community, have now at last been given proper working quarters from which travelling exhibitions and allied services can be offered art centres across the Dominion.

"A national collection of art," the late Eric Brown, the first director of the National Gallery wrote, "may be likened to a place where the standards of weights and measures are kept. It is there that artist and amateur alike can study the great work that has been done in the past and is being done in the present and can learn to weigh and measure one age against another and one school against another, and also learn why each period produced the kind of art it did . . ."

"The policy of the National Gallery," he continued, "has always been to build up both the finest possible collection of European art of the greatest periods and the most complete and representative collection of Canadian art in existence . . ."

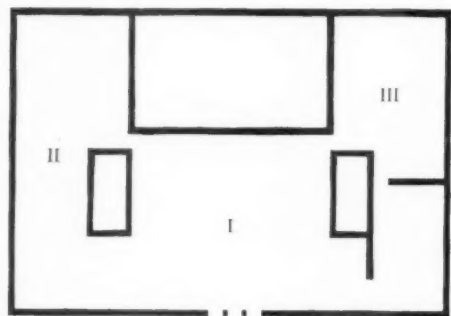
That was written in 1939. There is much to add today. For example, the present gallery building now also houses the collections of war art as well as the Massey Collection of English Painting. The Design Centre, which promotes better design of consumer goods in Canada through exhibitions, publications and competitions, now has its headquarters on the ground floor of this new building. There is also an auditorium for lectures and a large tea-room in a penthouse on the roof. The extent of the variety of the collections can be judged from the illustrated chart of the galleries which is presented on the following pages.



Southeast corner of the Lorne Building

A New Home for

THE NATIONAL GALLERY OF CANADA



GROUND FLOOR PLAN

III DESIGN CENTRE

I SCULPTURE COURT

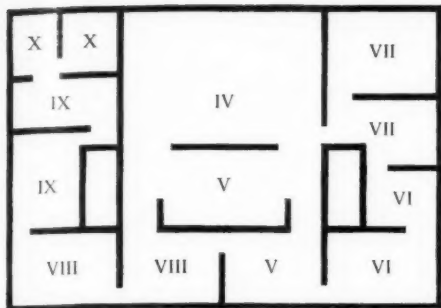


AUGUSTE RODIN
L'âge d'airain. 1876. Bronze. 68½" high

II CANADIAN PAINTING



TOM THOMSON
The Jack Pine



SECOND FLOOR PLAN

IV EUROPEAN PAINTING
14th-18th Centuries



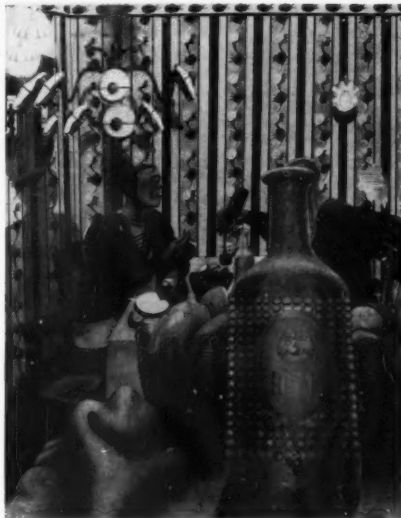
PAOLO VERONESE
The Rest on the Flight into Egypt

V ENGLISH PAINTING
16th-18th Centuries



HANS EWORTH
Portrait of Mary Nevill, Baroness Dacre

VI ENGLISH PAINTING
19th-20th Centuries



EDWARD BURRA
Rossi. 1930

VII EUROPEAN PAINTING
19th-20th Centuries



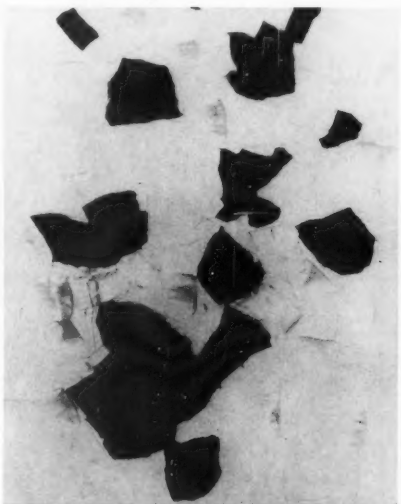
HONORÉ DAUMIER
Le wagon de troisième classe

VIII CANADIAN PAINTING
18th-19th Centuries



CORNELIUS KRIEGHOFF
Winter Landscape, Laval

IX CANADIAN PAINTING
20th Century

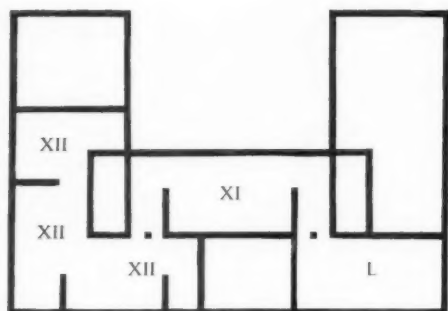


PAUL-ÉMILE BORDUAS
Sea Gull

X MORRICE / MACDONALD THOMSON



JAMES WILSON MORRICE
Landscape, Tangiers



THIRD FLOOR PLAN

XI EUROPEAN PAINTINGS
16th-19th Centuries



GIUSEPPE BALDRIGHI
Three Men Talking

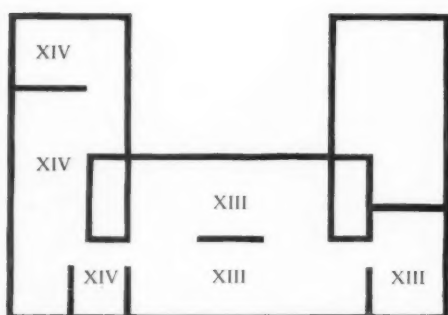
**XII EUROPEAN AND CANADIAN
PRINTS AND DRAWINGS**



FRANÇOIS BOUCHER
Reclining Nude
Red, black and white chalk on buff paper



ALFRED PELLAN
Calme obscure. Coloured ink



FOURTH FLOOR PLAN

XIII SPECIAL EXHIBITIONS

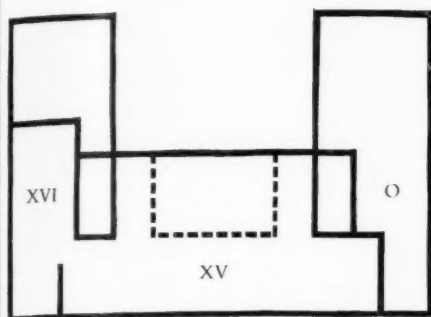


PARIS BORDONE
The Venetian Lovers
Pinacoteca di Brera, Milan
From the Inaugural Exhibition

**XIV MASSEY COLLECTION OF
ENGLISH PAINTING**



STANLEY SPENCER
Marsh Meadow, Cookham



FIFTH FLOOR PLAN

XV CANADIAN WATER COLOURS

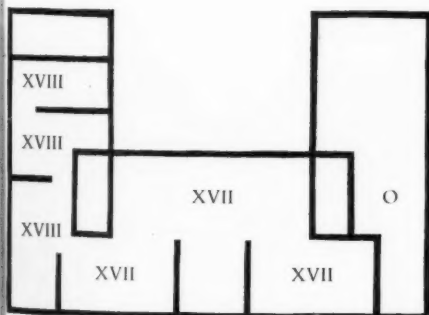


JEAN DALLAIRE
Little Cat. Gouache on paper

XVI R.C.A. DIPLOMA GALLERY



FRANKLIN BROWNELL, R.C.A.
The Photographer



SIXTH FLOOR PLAN

XVII CANADIAN WAR MEMORIALS 1914-1918



PAUL NASH
Void

XVIII CANADIAN WAR COLLECTIONS 1939-1945



JACK NICHOLS
Troops in Hospital

VISUAL ART AND PHOTOGRAPHY

by Maxwell Bates

A remarkable number of painters now take photographs. Once before, in the nineteenth century, there was an interest in photography when the painter was freed from his task of recording the visual world. The photograph helped to bring modern painting into being. It was more than an invention to react against; Degas and Lautrec, for example, learned new ways of seeing people and animals in action. Painters take photographs now, more often than not, to explore texture and minute detail in subject-matter hitherto neglected. This turn to photography is a new search for reality.

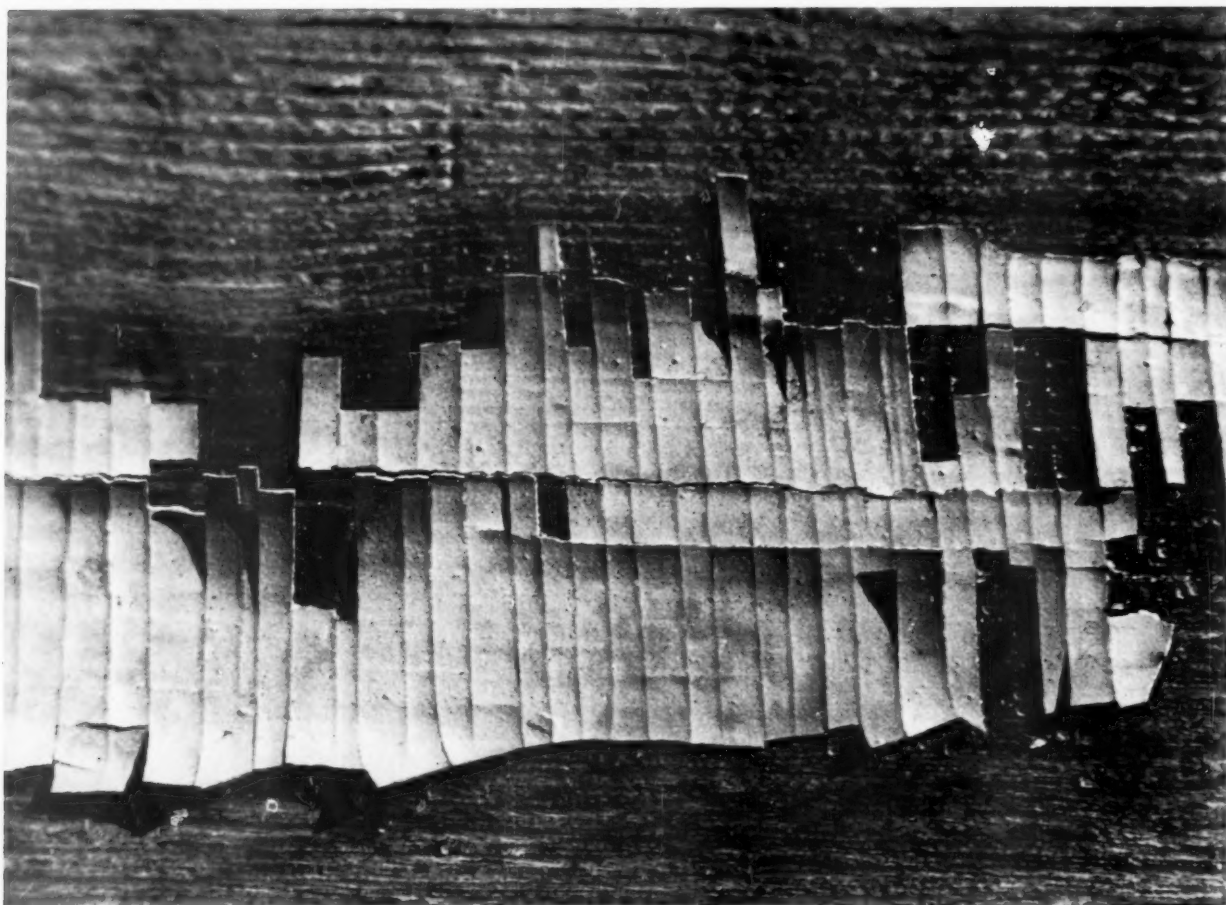
In the past, when a movement had run its course, there was a return to nature as a prelude to a new movement. In this century a movement may quickly run its course, reflecting the increasing tempo of the world. A number of movements or tendencies exist at the same time.

Photography can be an artist's tool to dig into reality. Minutiae,

clusters of detail may be enlarged and transformed. These may be mould, bark, flaking paint, rusted metal belonging to an infinite world until recently unused as a source of motifs and inspiration. The Calgary artist, Walter Drohan, has photographed a great variety of such subjects including ink suspended in water. Some artists, interested in these motifs, are reacting against the fully accepted simplification basic to the modern movement for seventy-five years. Simplification has reached finality and approaches nothingness in large exhibitions where the axiom "less is more" has reached its limit of usefulness. Painters are beginning to like elaboration, the detail of old buildings for instance, and this attraction is no longer reactionary.

Photographs, themselves, give no answer to the painter. Use of photographic fragments in collage makes dead patches where extreme animation is intended (photographic collage in New-Brutalist imagery). Art must transform nature. But one remove

WALTER DROHAN. *Peeling Paint*





WALTER DROHAN. *Rusting Paint*

from the actual, especially when a microscopic lens is used, allows photography to reveal new sources of inspiration. Accidental shapes, such as stains on walls, have always aroused the painter's imagination. There is no progress in art, but its techniques improve. Records of nature made with a microscopic lens (motivation may be related to scientific interest in atomic structure) are paralleled in sound by high-fidelity recordings of sound-detail. Other arts show a parallel interest. Architecture is felt to be too plain, but there are practical difficulties in the high cost of rich elaboration. Edward Stone and other architects use large solar screens. The current vogue for mosaic, reasonably cheap yet detailed, has been introduced by a desire to enrich over-simplified buildings. The New-Realist novelists in France (Alain Robbe-Grillet is the best known) describe reality in exhaustive detail of things seen with intense vividness and actuality. Unusual interest in detail of another kind is shown by Samuel Beckett who writes

WALTER DROHAN. *Ink Suspended in Water*





DONALD W. BUCHANAN. *On the Beach, Campeche, Mexico*

VISUAL ART AND PHOTOGRAPHY

more and more about less by magnifying small areas of experience. "Less is more" is becoming "more into less." There is still concern about less but it is packed with detail. There really is a universe in Blake's grain of sand. Similar in intent is work by artists like Jasper Johns in the United States who explore exhaustively the most obvious, usual and banal objects to open up unknown vistas.

There is another tendency today, and much more prevalent: the substitution of mechanical process for the work of the hand. In "The Flight from Meaning in Painting," *Canadian Art*, Winter, 1954, I described this phenomenon. Since then the use of mechanical process has increased remarkably, culminating in Tinguely's machines to make paintings. Paintings by chimpanzees are similar in that the animals are used as machines. The point is that the human hand does not direct the brush. A similar tendency was developed years ago in Dada in the use of chance to place forms by, among others, Marcel Duchamp and Arp. The photographic image is also mechanically produced, although man directs the lens. *Musique concrète* offers an exact parallel with the same fatal drawback as photography used in collage; nature remains untransformed. This problem must be solved before this music becomes important. The Found Object also attacks hand-work, and is closely related to the photograph. It is a Found Object, often a large number of objects extended in space, that is photographed.

Photographs, then, combine two interests that have recently emerged: detail (including texture which is always detailed) and mechanical process. The instinctive change from hand-work to process is caused by a shift in emphasis from Man to Nature, perhaps better expressed as from man to the Universe. In the universe man has become less significant (consciousness of outer-space and the inner-space of atomic and all other minute structures). The hand of man seems to obscure, rather than to grasp, reality. Humanism has taken a tumble that, in world history, may be only temporary. A practical result of the use of process in painting and graphic art (use of rollers, dripping, *frottage*, spraying, torn paper, netting, etc.) is the difficulty of retaining unity when it is combined with hand-work. Consequently, hand-work appears less and less. An article in the *Evergreen Review*, Summer, 1959, "Old Values and the New Novel," is a strong attack on the anthropomorphic attitude to nature. This writer (Alain Robbe-Grillet again) is an ally – probably without his knowledge – of process *versus* hand-work in the visual arts. The alliance is not an accident. I assume that all the arts, according to their natures, become informed (some may say infected) by prevailing world-views. There is no suggestion here that these world-views are good or bad, only that they exist and are influential. The impressive painting, *La Forêt mécanique*, by R. L. Bloore, (reproduced on page 83) shows close detail produced by mechanical process. The painter's hand, his brushwork, does not appear. Hand-work, the personality or signature of the painter, obscures the personality of the painting as an object existing for itself alone, like other objects in nature.

The young sculptor Eduardo Paolozzi uses detail in dense clusters of impressions of Found Objects: bicycle chains, watch parts, etc., cast in a containing bronze mass, often a man-image. The work is a unified but rich conglomeration of Found Objects, many of them waste products of our civilization. Old wrecking



DONALD W. BUCHANAN. *Distant View of the Palliser Hotel, Calgary*



DONALD W. BUCHANAN. *Somewhere in Rome*



DONALD W. BUCHANAN. *Cat in Window, Siena*



yards provide some of the raw materials. Such junk, erected for our permanent contemplation, attacks communism and the pretensions of man to a materialist utopia. Nineteenth-century materialist optimism and faith in progress has handed us the H-Bomb instead of Utopia. Paolozzi's work exemplifies a passion for detail, and the substitution of real objects (transformed to some extent by being cast in bronze) for hand-modelled or hand-carved forms. In *UPPERCASE*, 1958 he mentions such prolific sources of inspiration as: "The torso like a tornado struck town, a hillside or the slums of Calcutta," and "clay tablets unearthed in a sunken empire town." Appetite for encrusted detail is, in part, reaction against the extreme simplification of much abstract painting. I do not suggest that there will be a large-scale return to figurative painting, but that we may enter a richer phase of abstract expressionism. Magnified and transformed in the unified framework of large canvases (the scale manipulated like space), the use of areas of detail indicates an upper spiral of the baroque (past baroque art inspires us today). Such work is still in the romantic tradition of the greater part of modern art.

Donald Buchanan, the art critic, in his photographs unifies contrasting psychological elements with maximum meaning, often in a surrealist manner. Comedy and irony provide a psychological play of light and shade parallel to the light and shade of textural elaboration.

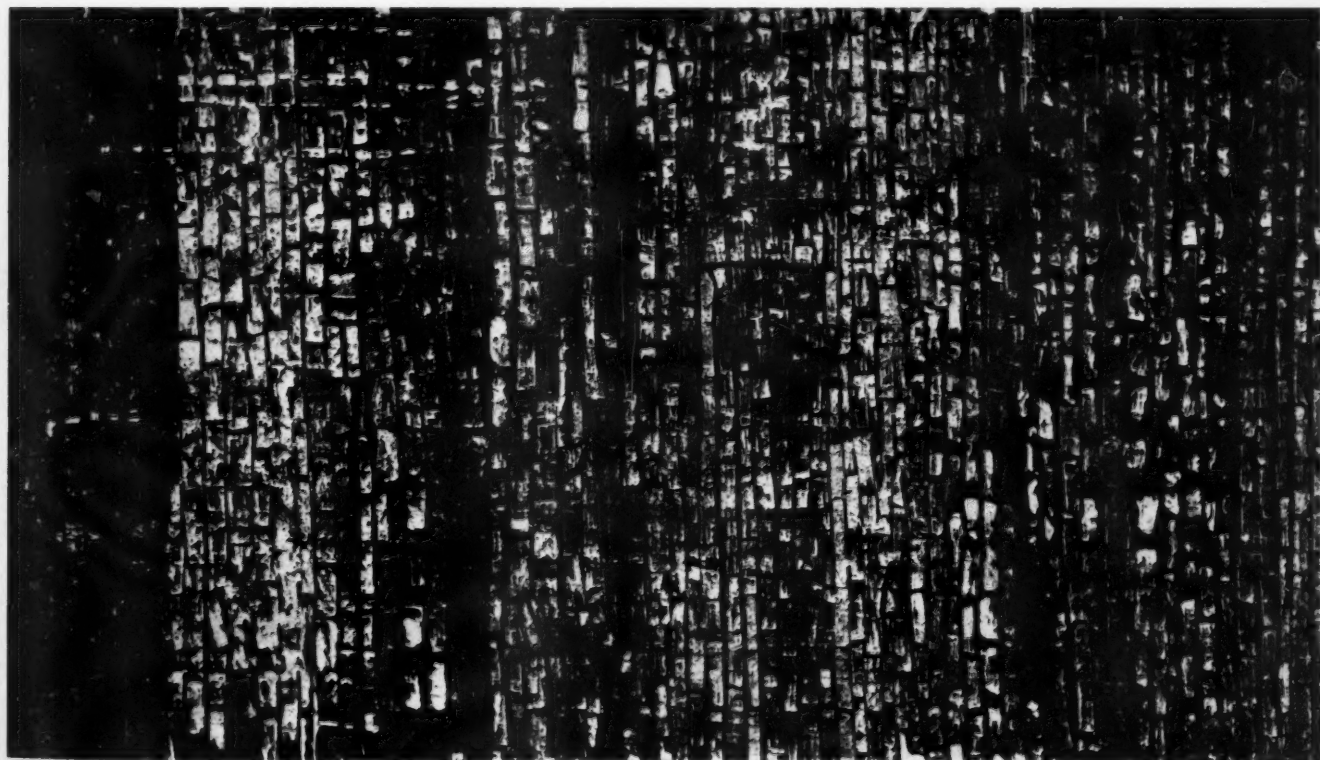
In painting a development is emerging in closer contact with nature than the simplified forms it replaces. The inner vision (inscape) is becoming exhausted and needs the raw material of new sense data. This can be found in nature, in Found Objects significant and mysterious, and in the magnification of minutiae unused until recently by the painter. From this point of view the artist-photographer is a prospector in a new land.



left: GUENTER KARKUTT. *Photogram of Hypo Crystals* (enlarged 250 times)

above: DONALD W. BUCHANAN. *Interior of the Friday Mosque, Isphahan*

below: R. L. BLOORE. *La Forêt mécanique*

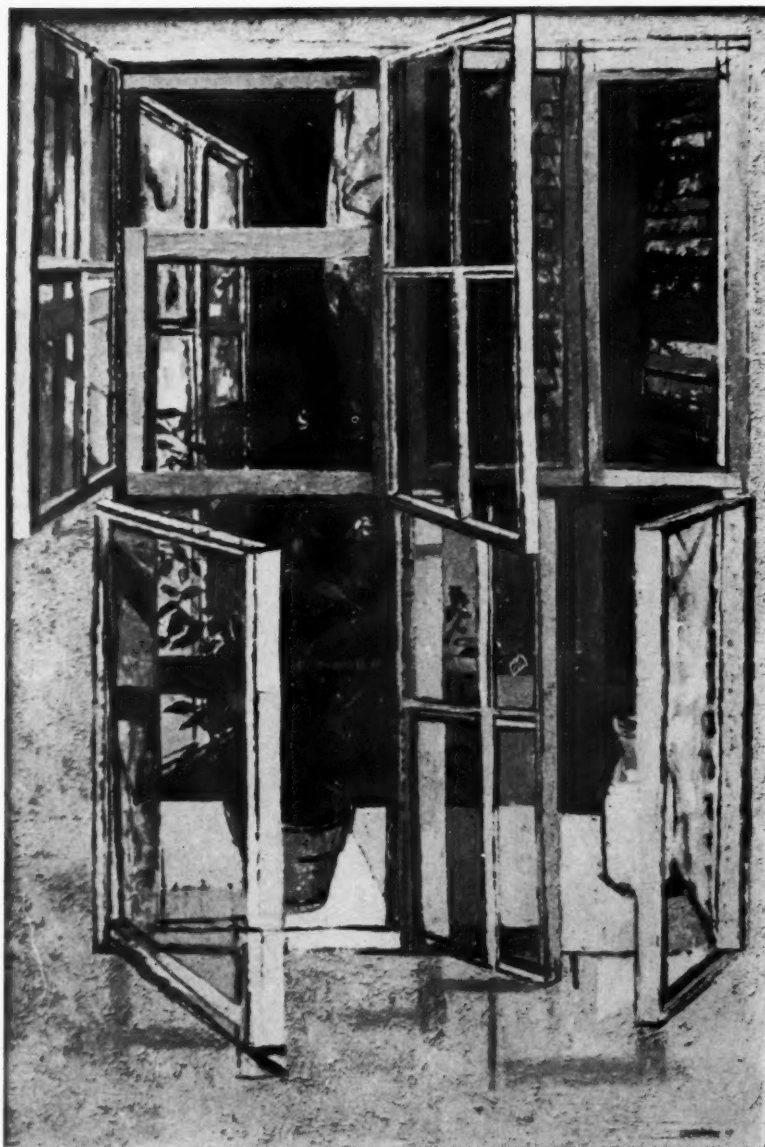




GHITTA CAISERMAN

Open Window. Collection: D. W. Buchanan, Ottawa (Photo: Philip Pocock)

Ghitta Caiserman was born in Montreal, in 1923; early studies under Bercovitch. Honourable mention at the Montreal Museum of Fine Arts Spring Exhibition in 1936. Formal studies began at the Parsons School of Design in New York City, where she was awarded a post-graduate European Scholarship in 1941. Also studied at the New Art School, under Moses and Soyer; later at the Art Students League, under Sternberg. After 1942, taught and painted in Halifax, Montreal and Mexico. In 1950 won an O'Keefe Art Award and travelled in Italy and France. The following year became the first winner of the \$1500 Institute of Allende of Mexico scholarship, for a year's study in Mexico. Delivered a series of ten lectures, *Turning Points in the History of Art*, in Montreal in 1951. Has exhibited in the United States, Europe and throughout Canada. She is represented in the permanent collections of the National Gallery of Canada, the Montreal Museum of Fine Arts, the Vancouver Art Gallery, the Art Gallery of Hamilton, the Saskatoon Art Centre, Hart House, Toronto, the Windsor Art Association, the Helena Rubinstein Collection, the Great West Life Collection, and other public and private collections. Member of the Canadian Group of Painters, Canadian Society of Graphic Art; an Associate Member of the Royal Canadian Academy in 1956. Now lecturer in fine arts at Sir George Williams College, Montreal





Suzanna and the Elders. Collection: Mrs David Partridge, Ottawa

Ghitta Caiserman is not the only artist in Canada who paints figures but she is unique in that she devotes herself almost exclusively to this particular kind of painting. The sympathies of the artist are involved in the society in which she lives and within which she finds an abundant source of pictorial inspiration.

In some ways Ghitta Caiserman's work harks back to the late nineteenth century. Like Mary Cassatt, her compositions are born of intimacy; or like Vuillard, her figures are usually arranged within rooms. When it comes to colour, however, her reference is to Braque and Picasso – more dry than rich, flat rather than reflective. She paints outward from a dark background to greys, ochres and whites. This reminds me, unfortunately, of the way colour tones are pulled down in chalk drawing on a blackboard. The artist then freshens the surface with touches of sharp green, orange, pink and violet applied in a rather quakey, nervous way. This method is very effective in giving life and breath to the static or indolent figures which people her canvases.



Drawing. 1959. Water colour

The Painter. 1958





The Painter. 1959. Collection: J.E. Nunn, Toronto

All her paintings indicate something of her own life and relationships – as she herself is aware. They are story-telling but also subjective. One particular kind of composition is the family one, a group of relaxed people in a domestic clutter entirely concerned with themselves in a closed circle. These works speak of youth, youthful beauty, young love, childhood and other happy things. Sometimes such paintings will be of a solitary person, a writer or painter, in reflective idleness surrounded by evidence of furious effort – stacks of papers, books, canvases, a loaded palette.

More interesting to me than these charming day-dreamers are Caiserman's window series. This theme alone has supplied the artist with an endless variety of compositions, framed within frames. The window paintings are somewhat enigmatic. They hint of things in the air. Why are the people within so self-conscious? Who

GHITTA CAISERMAN ON PAINTING

I don't worry too much about art as communication or about the pure subjectivity of painting, because I feel that both these things are inherent in art. The moment an experience is externalized and objectified in a visual image, communication – a give and take – occurs. Since painting is the creative act of an individual, his particular self is necessarily involved.

I hope that I paint as I live and live as I paint. I am not embarrassed by the fact that painting has a history – as have I. Rembrandt interests me as much as Riopelle. I value memories and associations and experience, and I recognize

Harlequin, 1959
Collection:
Mr and Mrs Bernard Ostry, Ottawa



Drawing, 1959. Water colour

GHITTA CAISERMAN



Parade. 1959

are they looking at? What are they waiting for? Sometimes the window stands open to let in light and air or it may dominate and confine the people behind the panes. Occasionally, even the plants look captive.

Less appealing to popular taste are the more recent circus troupe paintings. They are of ugly people, dressed-up yet unkempt, performers looking for laughs, sly and knowing. They seem to lack any context but it is true – circus people are transient. In making use of the classic pierrot, harlequin and clown symbols it seems to me Ghitta Caiserman is moving towards more profound forms of expression. She has set herself some difficult problems. It is not easy to reconcile such figures with those of her own *milieu* – yet the parallels and the prototypes are certainly there, and will continue to be in any contemporary society.

NORAH McCULLOUGH

the symbolic nature of much of this . . . Ideas are cumulative and can be read on many levels.

Painting involves not only the eye and hand and one's sensory, sensuous awareness and that particular moment in time; it must have a life of its own and also be the expression of the totality of one's self. I think being true to one's self in the largest sense, while at the same time looking and listening and learning, is most difficult. And yet I don't think I can paint what I am not. Perhaps it is resolved in the dynamics of the situation, like relating subjective to objective, like being able to lose one's self and still have self-awareness.

RECENT ACQUISITIONS

BY CANADIAN GALLERIES AND MUSEUMS

Recent Acquisitions by

THE ROYAL ONTARIO MUSEUM, TORONTO

(1959)

FAR EASTERN DEPARTMENT

Gibbons, hanging scroll
Japanese, by SHUGETSU, d. c. 1510
The Reuben Wells Leonard Fund
Two paintings and one woodblock print
Japanese, by SHIKO MUNAKATA, contemporary
Gift of M. Nishigaki, Kyoto
Silk marriage rug
Chinese, 19th century
Gift of the Estate of Mrs H. D. Warren
Green-glazed pottery ewer
Chinese, Liao Dynasty, 907-1125
Stem-cup
Chinese, Ying-ch'ing porcelain,
Sung Dynasty, 960-1279
In memory of the late
Canon Henry John Cody



Red sandstone fragment from a stupa railing
Indian, Mathura school, 1st-2nd century

Taima Mandara, hanging scroll,
colour and gold on silk
Japanese, Kamakura period,
2nd half of 12th century
Enamelled porcelain plate
Japanese, Nabeshima ware, c. 1700



Enamelled porcelain jar
Japanese, Kakiemon ware, late 17th century

Large dish
"Swatow" ware, Chinese,
Late Ming Dynasty, c. 1600

ETHNOLOGY DEPARTMENT

Antelope Dance Headdress
Bambara, French Sudan, 19th century
Hardwood (fragrant). H. 52"
Gift of Mr and Mrs Samuel J. Zacks
West Coast stone carving
Gift of R. W. Finlayson, Esq.
Wooden Head, probably of an Oba
Partly covered with copper sheathing
Bini, probably mid-19th century

NEAR EASTERN DEPARTMENT

Ivory carvings, cylinder seals, pottery,
iron and bronze objects, figurines, etc.
From 1958 excavations at Nimrud
By contribution to the expedition of the
British School of Archaeology in Iraq
Tabouret
Rakka, 12th-13th century
Gift of Miss Helen Norton
Plate
Safavid, 16th-17th century
Gift of Miss Helen Norton

GREEK AND ROMAN DEPARTMENT

Ten pieces of Roman glass from Cyprus
Gift of Desmond Fitzgerald, Esq.



Cypriot clay idol
Middle Bronze Age



Head of a girl
Greek, 4th century B.C.
Curtius Collection of Greek
and Roman objects
Sculpture, pottery, etc.

TEXTILE DEPARTMENT

Crewelwork curtain
English, late 17th century
20th century costumes
Gift of Mrs F. W. Trusler
Short evening dress, 1958
Gift of Holt Renfrew Limited
Caraco jacket of printed cotton, c. 1785
Gift of Holt Renfrew Limited
Woman's costume
Yugoslavia, Zagreb district, late 19th century
Gift of Mrs Edgar J. Stone
Group of men's fashion plates, 1851-71
Warren K. Cook Collection
Gift of Warren K. Cook, Limited
Bead purse, dated 1632
English
Gift of Holt Renfrew Limited



Man's house gown. Indian painted and
resist-dyed cotton for the Dutch market,
early 18th century
Gift of Holt Renfrew Limited

Collection of 18th century paste buckles and
late 18th century and 19th century rings
Young girl's white taffeta evening dress, 1867
Probably designed by Charles Worth
Gift of Holt Renfrew Limited
Dress. Indian painted and resist-dyed cotton
French, 18th century, third quarter
Gift of Holt Renfrew Limited
Collection of Central European,
Cretan and Greek
folk weaving and embroidery
Estate of Miss Amice Calverley
Brocaded rug
Sileh, 19th century
Estate of Miss Amice Calverley
Wedding dress and matching slippers, 1875
Gift of Mrs A. H. Martens
Dress
English, c. 1853
Gift of Mrs Hugh McKanday
Brocaded panels. *Le Jardinier* and *La Jardinière*
Designed by PHILIPPE DE LASALLE
Woven by CAMILLE PERNON ET CIE.,
Lyon, France. 1770-75

MODERN EUROPEAN DEPARTMENT

Wine jug, glass
Venice, c. 1550
H. 6 $\frac{3}{4}$ "



Medallion-bust of Oliver Cromwell
by LOUIS FRANCOIS ROUBILIAC
English, c. 1750

Jardiniere, pottery
Rouen, 18th century
Gift of Mrs Edgar J. Stone
Glass mug
English, 17th century
Jug
French, 17th century
Jug, slipware
English, 16th century
Sugarbowl,
English, Castleford, 1810
Teaset
Russian porcelain, mark of A. Garner, Moscow

Porringer, silver
possibly Paul Lamarie
English, 18th century
Orrefors vase
by NILS LANDBERG
Gift of Johan Beyer
Corner armchair
Queen Anne
Gift of Mrs W. D. Ross
Armchair: Louis Quinze
Gift of Mrs W. D. Ross
Glass tazza
Venice, c. 1550
Miscellaneous collection of porcelain,
glass, silver and furniture
Bequest of Mrs F. N. G. Starr
Spanish pottery basket and platter
Gift of Miss Helen Norton

CANADIANA GALLERY

Gifts of Dr Sigmund Samuel
American Scenery, (two volumes)
by N. P. Willis. 1840
Engraved by R. WALLIS, from drawings
by W. H. BARTLETT
London: G. Virtue
South East View of Port Talbot. 1803
Anonymous. Water colour
Chart of Chebucto Harbour and the
Coast of Acadia or Nova Scotia with plan
of the Town of Halifax
Engraved and published by JOHN ROCQUE,
London, 1750
View of Bytown, November 4th, 1837
W. F. FRIEND. Water colour
View of Quebec from Port Levis
R. A. SPROULE. Water colour, 19th century
View of the Market Place and Catholic Church,
Quebec
R. A. SPROULE. Water colour
Sketch-book by EDWIN WHITEFIELD. c. 1860
21 sketches
Sketch-book by EDWIN WHITEFIELD. c. 1860
36 pictures, mainly water colours
Plan of the battle fought the 28th April, 1760,
upon the heights of Abraham
Tipvs Vniuersalis Ivxta Ptolomei Cosmographi
Traditionem et Americi Vespucii Aliorqve
Lvstrationes a Petro Apiano Leysnico Elvbrat,
1520
PETRUS APIANUS, 1495-1552
Les Raretés des Indes. Codex Canadiensis,
Album manuscrit de la fin du XVIIIe siècle
81 illustrations. Paris:
Librairie Maurice Chamonal, 1930
Pamphlet. Copy of the Treaty of Paris, 1762
Preliminary articles of peace between
His Britannick Majesty, the Most Christian King,
and the Catholick King. Signed at Fontainebleau,
the 3rd day of November, 1762
London: E. Owen and T. Harrison,
Warwick-Lane, 1762

Recent Acquisitions by

THE VANCOUVER ART GALLERY

(1959)



FITZGERALD

FITZGERALD, LIONEL LEMOINE

Back Yard, St James

28" x 34"

Purchased with funds provided
by the Women's Auxiliary

KAHANE, ANNE

Bras dessus, bras dessous. 1958

Redwood, 31" high

Purchased with funds provided
by the Women's Auxiliary

KNOWLES, F. MCGILLIVRAY

Shimmering Afternoon, Beaupré, Quebec

Oil on board, 12" x 16"

Purchased with funds provided
by the Women's Auxiliary

LEVASSEUR, PIERRE-NOËL

St Louis of Toulouse

Polychromed oak, 25 1/4" high

MACDONALD, THOREAU

Six illustrations from *Country Hours*

by Clark Locke, 1959

Pen and ink, 2 5/8" x 4 1/4"

Gift of Dr Lorne Pierce, Toronto

SHADBOLT, J. L.

Still Life Theme in Gray-violet No. 1

36" x 43"

Purchased with funds provided
by the Women's Auxiliary

Recent Acquisitions by

VICTORIA COLLEGE, VICTORIA

(1959)



SMITH, GORDON

Woods in Winter

28" x 36"

BOBAK, MOLLY

Blue Hydrangea

36" x 20"

CICCIMARRA, RICHARD

The Beggar

Casein, 25" x 30"

HARRIS, LAWREN

Algoma

11" x 14"

KORNER, JOHN

Coast Glitter

32" x 36"

PLASKETT, JOSEPH

Seated Fencer

24" x 28"

This is the conclusion of a two-part section on acquisitions by Canadian institutions. Part one appeared on pages 35 to 41 of the January issue

COAST TO COAST IN ART

The National Gallery Moves Its Collection

The move of the National Gallery's collection of paintings, sculptures, prints and drawings, was carried out in the relatively short period of from 3 to 10 December 1959. The distance between the old quarters and the new Lorne Building was no greater than one mile, yet all the physical precautions of an inter-city move had to be followed through. The fact that it was a winter move necessitated extensive detailed planning for heat control and packing in anticipation of bad weather with possible below zero temperatures to be expected at that time of year.

Months prior to the move, a master plan was co-ordinated which would safely and efficiently see the move through to completion. A catalogue and index of all the works being moved was made and specifications for physical care during the move were drawn up.

As a result of the excellent organization of all phases of the move, not one painting or work of art was lost or damaged. In view of the large number of works moved (1255 paintings, 83 sculptures, and more than forty-five hundred drawings and prints), this is quite remarkable. Noteworthy is the special handling of the very large *Assumption of the Virgin* by Neri di Bicci, weighing 749 pounds. It was separated from its frame and protective case, and was sealed in a polythene envelope (approximately 9 by 10 feet) to protect the delicate panel painting from sudden changes in temperature and humidity. Another special handling was the removal of the stone sculpture, *Standing Nude*, by Maillol, weighing 900 pounds. While the majority of the paintings required no pre-packing because of the adequate heating level in the van (not less than 60 degrees Fahrenheit at any time or place), it was considered necessary to pre-pack the collection of prints and drawings in stout cartons to facilitate their handling. When the thirty-ninth load of works of art arrived at the Lorne Building on the afternoon of December 10 the move was effectively complete but the great task of hanging and preparing the exhibited collections for the public remained.

N.S.

Charles Fraser Comfort, R.C.A., LL.D., F.R.S.A.

Mr Comfort, who has had a distinguished career as artist, art educator and author, has been appointed Director of the National Gallery of Canada to succeed Mr Alan Jarvis who resigned last September.

He is an Associate Professor in the Department of Art and Archaeology at the University of Toronto, having joined the teaching staff of that institution in 1938. Before going to the University, he headed the Department of



Mural Painting at the Ontario College of Art.

In pursuance of his studies, Mr Comfort has travelled widely in Europe. In 1955-56 he received a Royal Society Fellowship to continue his research into problems of Netherlandish painting.

Mr Comfort is regarded as one of Canada's outstanding painters and designers. Besides landscape painting and portraiture of distinction, both in oils and water colour, his work embraces mural painting and stone carvings in many public buildings. Since 1957 he has been President of the Royal Canadian Academy of Arts. He is past president and charter member of the Canadian Society of Painters in Water Colour, past president and charter member of the Canadian Group of Painters, a member of the Ontario Society of Artists, and a Fellow of the Royal Society of Arts, London, England. For his contribution to Canadian arts and letters, the degree of Doctor of Laws Honoris Causa was conferred on him by Mount Allison University in 1958.

In 1939 he joined the University of Toronto Contingent of the Canadian Officers' Training Corps as a cadet officer. The following year he was commissioned and became a platoon com-

mander and instructor in Infantry Weapons. In 1942 he was warned for duty overseas as senior Canadian War Artist (Army) in which capacity he served in the United Kingdom, Italy and northwest Europe. Major Comfort's book *Artist at War* is an account of his experiences in Italy with the 1st Canadian Division, during the Italian campaign of 1943-44.

Mr Comfort was born in Edinburgh, and came to Canada with his family when he was eleven years of age. He studied at the Winnipeg School of Art, and in 1921-22 in New York under Euphrasius Allen Tucker and Vincent Dumond. In 1924 he married Louise Chase in Winnipeg. They have two married daughters and five grandchildren.

University Art Association

The circulation of a first newsletter to members marks the public appearance of the University Art Association of Canada. In the three years since it was founded under the sponsorship of Alan Jarvis and the National Gallery of Canada, activities have been limited to executive meetings: now it essays the strenuous tasks of a national organization. The president is Professor P. H. Brieger of the University of Toronto, and representatives of Laval, Montreal, Queen's, Toronto and McMaster serve as a steering committee until regular annual general meetings can be inaugurated. Institutional membership is limited to universities with artists or art-historians on staff, associate membership to professionals of Canadian origin who are teaching or studying abroad or who are at present employed in museums.

The goal of the Association is a minimum of an artist-teacher and an art-historian in each university in Canada, and more immediately, the creation of a national voice for the group, the exchange of useful information and co-operative action on projects of a national scale. For more than a quarter of a century there have been active, though in isolation, single teachers and even whole departments attempting to acquaint the undergraduates with the values of art in a humanist education. Attempting, it may be added, and often with greater difficulty to persuade administration and fellow faculty members of the legitimacy of their efforts. Toronto and Manitoba have had strong ties with American institutions and there is a tradition that one of the directors of the College Art Association be a Canadian. It was felt that it was certainly time that national ties be made as strong as these international links.

Two factors have recently increased the importance of the group and given added point to their organizing - the prospect of vast increases in the undergraduate population, and the rapidly mounting demand for teaching and museum personnel. For the first time a large

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and influential body of Canadian adults could be exposed to art in courses at the university level; and their understanding of art would shortly be reflected in the attitudes of Parent-Teachers associations, ladies' committees of art galleries and civic improvement groups. Any measure of co-operative action to prepare for this responsibility should be taken. The second factor, that of personnel, is a present crisis not merely a future problem. Personnel in most instances must go abroad to complete their professional training and are often obliged to remain there. It is true that in the past there were few opportunities in Canada; but now that the openings present themselves in increasing number there is no placement agency to advise candidates or inform institutions. An organization was needed to supply this service.

More specific enterprises are also under way. One is to arrange for a basic collection of good coloured slides of Canadian paintings to be available for teaching purposes throughout the country, another the organization of lecture tours by eminent foreign and domestic authorities. A service has been started to report on the quality and costs of the innumerable colour slides offered for sale.

Last year Canada became a member nation of the Congrès International de l'histoire de l'art in recognition, perhaps, of intentions more than accomplishments. It is this and similar challenges which make it imperative that the University Art Association undertake and succeed in its aims.



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First Season of the Beaverbrook Gallery

The chief event in Maritime art circles in the 1959-60 season has been the opening of the Beaverbrook Gallery in Fredericton. It is too early to measure its effect upon art in the area, but it is almost certain to be immense. The availability for the first time of a first-class permanent collection, the initiation of a policy of holding regular exhibitions of Maritime paintings, the educational activities of the Gallery itself and those resulting from its affiliation with the Department of Fine Art of the University of New Brunswick, and the prospect of such outstanding travelling exhibitions as only a Class 'A' gallery can provide - all these things are bound to have a marked influence upon the quality of art production and appreciation in the Atlantic Provinces.

The official opening of the Gallery, featuring an address by Dr W. G. Constable, former Curator of Art in the Boston Museum of Fine Arts, took place on 16 September 1959. It was attended by many persons from all over the Atlantic region, and by many distinguished visitors from other parts of Canada, the United States, Great Britain, and France. These visitors had the pleasure of viewing the Gallery's permanent collection, which at present includes 277 prints, 415 paintings and drawings, and 130 pieces of china. The collection is especially strong in British and Canadian work, although it is not confined to this. Special features are the fine Krieghoff collection, the Graham Sutherland portraits, and the huge Salvador Dali, San-

tiago el Grande, which measures 160 $\frac{1}{2}$ " x 120".

Future plans of the Gallery include the exhibition of the Canadian Group of Painters in mid-February, the Third Biennial Exhibition of Canadian Art in May, and a second Maritime Exhibition in October. The first of these exhibitions should be of special interest, since it is being shown only twice, in Toronto and Fredericton, and will comprise approximately fifty paintings representing artists from all across Canada.

Already many guided tours of the Gallery have been conducted by the Curator, Professor Edwy Cooke, and his assistants, Mr Thomas Forrestal and Mr Claude Roussel. Plans are underway to have the school children of the province visit the Gallery on a regular basis. A regular schedule of gallery talks to the public will commence in the week of 17 January 1960, and arrangements are also being made to have a series of weekly film programs related to the fine arts.

D.P.

Maritime Art Association Exhibition

The annual Travelling Exhibition of the Maritime Art Association for the 1959-60 season is currently touring the provinces of New Brunswick, Nova Scotia, and Prince Edward Island. The exhibition includes thirty-four paintings by the same number of artists. The great majority of the works are oils, but there are seven water colours, two pastels and two tempera paintings. The recent policy of purchasing

three paintings to the value of \$300 for presentation to the governments of the three provinces was continued, and the purchase prizes were won by Richard Howe of Nordin, N.B., for his oil landscape, *Miramichi*, Ellen T. Lindsay of Halifax, N.S., for her water colour, *Bridge at Night*, and Ruth M. Rideout of Yarmouth, N.S., for her oil figure study, *The Beatniks*. Honourable mention was made of the works submitted by Marion Bond, Rosamond Campbell, Douglas Reiley, and Fred Ross.

D.P.



GIORGIONE. *A Singer*. Galleria Borghese, Rome

Inaugural Exhibition at the National Gallery

With the move to the Lorne Building the National Gallery of Canada now has premises commensurate with the size and importance of its collections.

To celebrate this event, some of the greatest museums of Europe and the United States have lent masterpieces from their collections – and this at a time when many museums are forced



GAINSBOROUGH. *The Painter's Daughters Teasing a Cat*. The National Gallery, London

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to restrict loans of valuable works in the face of unprecedented demands upon their resources. But as the director of one of the leading museums of Italy said, when he agreed to lend a famous Tintoretto to this exhibition, the making of such loans is like the sending of visiting-cards on the arrival of a new member in the community.

The paintings in this exhibition are extremely beautiful and important visiting-cards. In some cases they have never been sent outside Europe before. The lenders may be well assured that the Canadian public who see them, together with visitors from other countries who are here for the inaugural celebrations, will appreciate



TINTORETTO. *The Martyrdom of Catherine.*
Galleria dell'Accademia, Venice

them to the full. More than that, we feel that the example of the great cities of Europe, where museums of all sorts are so numerous and well organized and supported, will encourage all Canadian cities to extend their collecting activities further. The new National Gallery building affords the space and proper setting for new treasures which will be added to the capital; and we trust that it will likewise inspire the erection and stocking of other such buildings in all parts of the country.

The following museums have lent pictures to the exhibition:

Alte Pinakothek, Munich
Art Institute of Chicago, Chicago
Galleria Borghese, Rome
Galleria degli Uffizi, Florence
Galleria Estense, Modena
Gallerie dell'Accademia, Venice
John G. Johnson Collection, Philadelphia
Koninklijk Museum voor Schone Kunsten, Antwerp
Metropolitan Museum of Art, New York
Musée du Louvre, Paris
Musées Royaux des Beaux-Arts de Belgique, Brussels
Museo del Greco (Fundaciones Vega-Inclan), Toledo
Museo e Gallerie Nazionale di Capodimonte, Naples
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Château de Rohoncz), Castagnola-Lugano
Rijksmuseum, Amsterdam
Tate Gallery, London
Victoria and Albert Museum, London

**Goodridge Roberts as Resident Artist
at U.N.B.**

The presence of Goodridge Roberts at the University of New Brunswick as resident artist for the 1959-1960 academic session has proven a great boon for both the university and the city of Fredericton. By the terms of his appointment, made possible by a special grant from the Canada Council, Mr Roberts is delivering a series of three public lectures, holding an exhibition of his work, and participating on a voluntary, casual basis in various extra-curricular activities. The university has provided the painter with a studio on the campus, and in this he is producing a number of his characteristically quiet, delicate, and sensitive still lifes and landscapes.

The arrangement suits Mr Roberts eminently well. He is delighted with the amount of free time which is left for his painting, is happy to be back in an environment in which he spent much of his boyhood, and finds the university atmosphere a very stimulating one. The experience of preparing the public lectures has been valuable, he says, in compelling him to sort out and clarify his ideas on his art and on the development of his own career. He has found himself mingling, far more than in Montreal, with people other than fellow-painters, and has found these contacts with philosophers, historians, literary scholars and scientists extremely refreshing. He has especially enjoyed his role as auditor in a course on aesthetics given jointly by Drs Stewart and Engel, and through this activity has met a number of the more lively students on the campus. The one disadvantage of the situation that Mr Roberts cites is the lack, in the small city of Fredericton, of professional models for figure work.

Mr Roberts' three lectures, delivered with the modesty and honesty which mark all that he does, have been largely autobiographical in nature. In the first he traced the growth of his interest in drawing and painting from the early boyhood days in Fredericton when he copied Niagara Falls from Shredded-Wheat boxes, through his experiences as a student at L'École des Beaux-Arts in Montreal and the Art Students' League in New York, to the discovery of his own personal style in the thirties in Ottawa and Kingston. In the second and third lectures he dealt with painters and paintings which influenced him in his formative years in Montreal and New York. His chief memory of the Montreal training is of the Morrice Memorial Exhibition in 1925: Morrice was then a revelation to him, and though he later came to

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realize that Morrice's work was heavily in debt to French impressionism he still regards Morrice as perhaps the most sensitive Canada has produced. At the Art Students' League Roberts was fortunate to have three teachers of diverse tastes: this possibly accounts for the tolerance and breadth of his own sympathies. Max Weber, newly returned from Paris and a close associate of Matisse, made Roberts aware of the work of the French impressionists and of Cézanne, Matisse, and Picasso; Boardman Robinson aroused in him an admiration of the Italian and especially of Giotto; and John Sloan brought him to appreciate the work of Brueghel, Franz Hals, Rembrandt, and Daumier.

Roberts admits that he often finds himself at a loss in confronting the currently fashionable abstract and non-objective painting. He feels that to dismiss it *en bloc* is unfair, and he admires some of its products such as the smaller paintings of Jackson Pollock. He feels that by adopting this approach many contemporary painters have stunted their own possibilities of growth, but he has no hostility towards them and does not conceive of himself as defiantly flouting the current trend. Rather, he quietly proceeds with his own largely representational work, seeking to capture in paint the impression of a scene in a certain light, or to convey to his viewers a mood that a certain atmospheric effect or arrangement of colours and objects has aroused in him.

Roberts' natural preference, he says, is for



HOMER WATSON, R.C.A., 1855-1936, SUMMERTIME, 1881, 36" x 51"



EMILIO GRECO
DANSEUSE, 22" high



EUGENE BOUDIN, 1825-1908, PORTRIEUX, 9 1/4" x 14"

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Cullen
Dallaire
Gagnon
Harris

Hughes
Jackson
Krieghoff
Lyman
MacDonald
Morrice
Peel

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Plamondon
Riopelle
Scott
Suzor-Côté
Walker
and others

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landscape painting, with figure painting and still lifes following in that order. He rejects the view recently expressed by Barker Fairley that he (Roberts) would prefer figure painting but that he has been frustrated by the Canadian preoccupation with the non-human. It is the difficulties involved in obtaining and retaining suitable models that chiefly deters Roberts from doing a greater volume of figure work. In figures, his preference is for children and youths, since he is fascinated by their peculiar combination of awkwardness and grace. It is a similarly paradoxical quality that he seeks in his still lifes: he is challenged by the compulsion to give order and meaning to objects that in themselves seem to have no meaningful relationship.

It has been a great privilege for the members of the university and the citizens of Fredericton to have Goodridge Roberts in their midst, and to hear his lectures. His quiet, unassuming manner, his shy smile, and his gentle tolerance have cast something of the same magic glow that is the chief quality of his unpretentious but always lucidly honest paintings. D.P.

CARL SCHAEFER *Continued from page 71*
manner did not change the brushstrokes became more varied and expressive, and the mood deepened. The mood of even the brightest of the Hanover pictures was often implicitly fateful and tragic, and this mood was given more open expression in the war pictures. After the war his style went through a period of uncer-

tainty, which I have mentioned, but when he came back to his pre-war kind of subject again its assurance returned. The first pictures of this new period were like his earlier ones but they showed a development which was not easy to define. Gradually it became apparent that his line, which was now clearly calligraphic, was both firmer and freer than it had been before, there was greater variety in it and its effects were more economical and powerful. I don't know what the new larger pictures may mean, with their multiplication of slender stalks and delicate grain and clover heads, and their subtlety and brilliance of colour. Looking back through them I can see their development from some late pre-war pictures, and their emergence has been not sudden but progressive. At times they seem to represent a liberation, something quite new, and I am tempted to consider them his finest paintings, but my affection for the Hanover fields, and the aeroplanes, and for many of the smaller bush pictures and Doon pictures prevents me. And the exquisite miniatures. The combination of substance and lightness which is so striking in the recent pictures has always been there, though the virtuosity of his brush strokes wasn't so highly developed. But the earlier paintings had their own virtues. The whole body of his work is integral, and it seems inappropriate to prefer one part to another.

(Barker Fairley's lecture appears in *Our Living Tradition, Second and Third Series*, edited by R. L. McDougall, U of T Press, pp. 151-169)

NOTES WITHOUT COMMENT

Performance in the Arts

The corner-stone of Hamilton's ten-million-dollar marble City Hall was sealed officially last December and more's the pity. A chink obviously should have been left in which to insert the latest antic chapter in the story of the sculpture and paintings commissioned for the handsome building.

With a deferential knee bent to the arts, Hamilton's City Hall Committee last year agreed to spend about sixty thousand dollars on sculptures and paintings by Canadian artists. A jury of men and women knowledgeable in the arts, was appointed to make the choices. The jury assigned a major sculpture to Mr Elford Cox of Toronto. His subject, *Family Group*, symbolic of the community served by City Hall, was to stand at the entrance. Five more sculptors were asked to submit models and sketches. The jury chose 50 paintings and sculptures by Hamilton and district artists, from which 15 were chosen to decorate the public concourse.

Mayor Jackson and city councillors came to see the paintings. In the accepted manner of knowing what one likes in art, they didn't. Some of the paintings, they objected, were too modern for a public building. In a sweep like the slash of a palette knife, City Hall Committee

rejected all the paintings and sculptures selected by the jury.

Hamilton's brush with the arts has proved rather expensive tutelage, but that is beside the point. So is the regional controversy as to whether business or artistic ethics were flouted. The disturbing thing is the attitude of mind.

Too many films have been censored, admittedly unseen. Too many books taken from library shelves, admittedly unread. Such actions are often more high-handed than high-principled. In rejecting sculpture (unfinished) and paintings (because they were too abstract), over the heads of an art jury they had obviously considered qualified to judge, Hamilton's city councillors have proved again the point of the durable cliché: they may not know anything about art – nor, by heaven, do they want to know.

Reprinted from an editorial in the Globe and Mail, Toronto, 20 January 1960

Art or Artisan to the Wall?

It's a great pity the Brotherhood of Painters, Decorators and Paperhangers wasn't organized in Rome in 1508. It could have spared Michelangelo the discomfort of lying on

Continued on page 103

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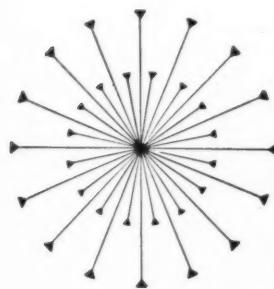
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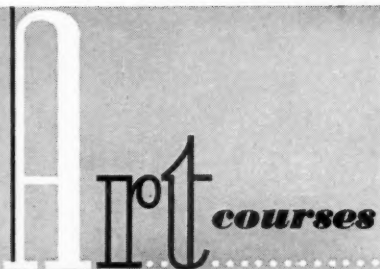
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TRAINING THE HAND AND EYE

VANCOUVER SCHOOL OF ART

Continued from page 100

scaffolding four and one-half years while he executed the ceiling frescoes on the Sistine Chapel. Of course, it might have spared the world from a treasured masterpiece of art, too; but it would unquestionably have kept a few Roman housepainters busy for a year or so.

The Brotherhood is here now, thank goodness, ready to spare Toronto artist R. York Wilson the trouble of completing his 100-foot mural, illustrating the seven lively arts, at the O'Keefe centre. It has given him the choice of joining the union or letting card-carrying unionists finish the job.

The difficulty is that Mr Wilson refuses to do either. Artists are funny that way; they dislike having even the best-intentioned people mess around with their paintings. Michelangelo himself not only didn't hire any house-painters or paperhangers for the Sistine Chapel, he even dismissed some professional artists he had brought along from Florence (unfair, unfair) and carried out the colossal task alone, except for mechanical help.

The Brotherhood may have a little difficulty also in persuading the public that a creative artist should have his work done by tradesmen or craftsmen whether he likes it or not. The Canadian vice-president of the painters and decorators, Harry Colnett, explains smoothly that it's done that way in the United States; the artist's conception is put on the wall by

members of the Scenic Artists division of the union.

Allan Collier, president of the Ontario Society of Artists, replies in this way: If Shakespeare "had worked over a plot, then turned over the plot lines to union craftsmen to put in story form, I don't think we would have Shakespeare's dramas today."

The man may have something there; but doesn't he care about full employment for the hack writers of Queen Elizabeth's time?

Reprinted from an editorial in the Toronto Daily Star, 19 January 1960

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The Charm of St. James Street ...over a century ago

This casual pencil sketch, by the late Charles W. Simpson, R.C.A., depicts St. James Street, Montreal in the 1830's, viewed from the east. At the right is the original head office of the Bank of Montreal with its Doric portico - the first building especially constructed for a bank in Canada. It served its purpose well until 1848, when the Bank - just 30 years old - took occupation of its present head-office building immediately to the east. On the site of the original office a new building is now rising to take care of the expansion required in the Bank's head-office organization.



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NEW BOOKS ON THE ARTS

Books Received The inclusion of a book in this list does not preclude the possibility of a review at a later date

STAINED GLASS. By E. Liddall Armitage. 216 pp., 116 ill. (many in colour). London: Leonard Hill (Books) Limited. 75/-.

PAINTING IN THE FAR EAST. By Laurence Binyon. 297 pp., 42 ill. New York: Dover Publications, Inc. (Canadian distributors: McClelland & Stewart Limited, Toronto.) \$2.20.

PRIMITIVE ART. By Erwin O. Christensen. 384 pp., over 400 ill. (32 in colour). New York: The Viking Press. (Canadian distributors: The Macmillan Company of Canada Limited, Toronto.) \$16.50.

INDIAN ART OF THE AMERICAS. By Donald Collier. 64 pp., numerous ill. Chicago Natural History Museum. \$1.00.

HEADS ACROSS THE SEA. By Frances Sharf Fink. 251 pp., 46 plates. Charlottesville: University of Virginia Press. \$10.00.

BUDDHIST CAVE PAINTINGS AT TUN-HUANG. By

Basil Gray. Photographs by J. B. Vincent. 86 pp. of text, numerous plates (24 in colour). Chicago: The University of Chicago Press. (Canadian distributors: The University of Toronto Press, Toronto.) \$20.00.

THE PRAEGER ENCYCLOPEDIA OF OLD MASTERS. 335 pp., 230 ill. in colour. New York: Frederick A. Praeger, Publishers. (Canadian distributors: Burns & MacEachern Ltd, Toronto.) \$7.50.

A CONCISE HISTORY OF MODERN PAINTING. By Herbert Read. 376 pp., 485 ill. (100 in colour). New York: Frederick A. Praeger, Publishers. (Canadian distributors: Burns & MacEachern Ltd, Toronto.) \$7.50.

KANDINSKY. Introduction and notes by Herbert Read. 24 pp., 11 ill. (8 colour plates). New York: George Wittenborn, Inc. (Canadian distributors: Ambassador Books, Toronto.) \$2.50.

GREAT DRAUGHTSMEN FROM PISANELLO TO PICASSO. By Jakob Rosenberg. 254 pp., 308 ill. Cambridge: Harvard University Press. (Canadian distributors: S. J. Reginald Saunders and Company Limited, Toronto.) \$13.75.

GRAPHIS PACKAGING. Edited by Walter Herdeg. 290 pp., 1022 ill. (32 in colour). Zurich: Amstutz & Herdeg, Graphis Press. \$17.50.

This collection of over one thousand packaging designs will add considerable lustre—if such be needed—to the *Graphis* image in the minds of designers everywhere. Not only is it a lovely piece of modern book-making in the best sense, but it is an unique volume on a scale never before attempted. I would like to imagine that it is not the designers of the world who will benefit most from it however. The thoroughness of its compilation and the excellent texts which cover, among many others, such subjects as the Means and Ends of Package Designing, the Testing of Packages, the Design and Construction of a Folding Box, the Training of Package Designers and the very useful Check List for Package Planning by international authorities on these subjects, lift the book right out of the realm of one already-converted man talking to another, and place it where it can do the most good: in the hands and laps of printers, planners and manufacturers. In the long run it is the client who designs the house, the booklet, or the pack—not the architect or the designer. So it is devoutly to be wished that this book will



Outstanding New Books on Art

LANDSCAPE DRAWING

By Geoffrey Hutchings. A serious book of instruction in making readable portraits of scenery in pencil and ink. Specially valuable to geographers and landscape painters. By a British art teacher and illustrator. With 100 illustrations. \$6.00

ART PLUNDER

By William Trene. The remarkable story of the wanderings of many famous statues, paintings, and *objects d'art* from Roman times until the present day. Includes the sacred vessels looted from Jerusalem in A.D. 70; treasures taken after the Sack of Rome, 1527, and during the Thirty Years War. Illustrated. \$5.00

GREEK ART AND LITERATURE 700-530 B.C.

By T. B. L. Webster, Professor of Greek, University College, London. Presents the chief authors and artists of ancient Greece from Homer and geometric art to the beginning of Greek drama. Discusses black-figure vase painting, the early period of Greek sculpture in stone, etc. Illustrated. \$4.50

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The enthusiasm and versatility of this Hungarian-born artist and teacher led to great interest in his work which has suggested the preparation of this volume: a presentation of a number of his hitherto unpublished paintings, together with many sketches and studies from his notebooks and a summary of his working philosophy, principles and methods.

TECHNIQUES OF PAINTING THE WATERFRONT
by Henry Gasser **\$12.50**

This book is primarily intended to illustrate activity along the waterfront—harbours, rivers, lakes and the general waterside, along with the immediately surrounding terrain. Then its purpose is to aid both the amateur and the advanced student interested in drawing and painting such subjects, and often a subject has been selected because it easily illustrates some technical points. The final chapter offers suggestions on the framing and arranging of the colour prints that appear in the book.

come to the attention of as many of them as possible—particularly in Canada. Not only would I like to see Canadian manufacturers develop a little more verve and imagination in their approach to packaging, which is so vividly evidenced elsewhere, but I would like to see them attempt a little more to develop the talents of Canadian designers. Fifteen packs for Canadian products are presented in this volume—only four of which were designed in Canada. This in itself is far from being a bad thing. Doubtless the Americans know more about the business of packaging than anybody else, and to carp about the purely quantitative aspect of the Canadian *versus* American designs would be not only ungracious but also

chauvinistic in the extreme. It may be that we have too few good designers in this field; it may also be that if they were asked to, they could contribute significantly to this aspect of our industrial arts. (Imagine what Harold Town could do for a firm which wanted a very exclusive wrapping paper, just to give one example.) But a change of heart, if it does come, will have to originate with such brave manufacturers as we have who will in the future refuse to be convinced that the razzle-dazzle of Madison Avenue double-talk about angle meters, ocular cameras, "perceptual questions," and "attitudinal research" represents the only road to success.

But to return to *Graphis Packaging*: as one

goes through the book one is, of course, enchanted by those designs which one would expect to be enchanted by—packs for cosmetics from all countries, wrapping papers from Japan, tobacco packaging from Europe (there is only one pack for tobacco from North America and that is a gift pack for cigars), wines and spirits, record covers and so on. The Canadian reader is, however, pleasantly surprised to see how exquisitely the Europeans package their food, and to see the sensational sweets packs from Japan. Also surprisingly imaginative are other people's surface treatments of shipping containers. And where in Canada will one find such well designed match-boxes as the Japanese and other

TECHNIQUES OF DRAWING AND PAINTING WILDLIFE

by Fredric Sweney **\$10.00**

To recapture the fleeting attitudes of an animal, fish or bird takes great patience and understanding. This book helpfully discusses physical habitat, identification, anatomy, clay models and their use, how the camera is a valuable adjunct, the materials used on sketching trips and the importance of individual studies.

PENCIL DRAWING STEP BY STEP
by Arthur L. Guptill **\$7.95**

By popular demand Reinhold is bringing back this practical, beautifully illustrated classic in a revised and reorganized edition. The wealth of text and illustration which this volume offers is such that the art student, the young artist, the art teacher and the practitioner in many fields should find material adaptable to his needs or interests.

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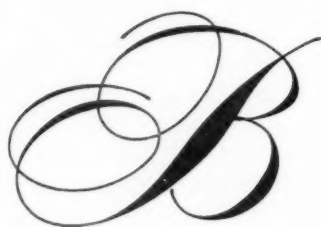
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examples shown in this book?

The last section, dealing with the construction of the folding box, ensures the book's usefulness for many years to come and it is a mark of the thoroughness with which *Graphis* does things that this section is included in a book which has mainly to do with the aesthetics of surface treatment.

It may well be, if this book is sufficiently widely read in Canada – the text is in English, French and German – that Walter Herdeg will have done for us a great service, by providing us with a yardstick with which to see our own inadequacies. Others may be able to look at this book with complacency, but we cannot.

P.A.

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